



FIVE STORY DROP

THE HIGHER YOU
MANAGE TO RISE IN
THIS TOWN...

...THE FURTHER
YOU HAVE TO
FALL.



STREETS OF

BEDLAM

A SAVAGE WORLD OF CRIME + CORRUPTION

WRITTEN BY JASON L BLAIR + ILLUSTRATED BY SHAWN GASTON

THE RULES.

1. Inside is For Adults Only.

The words and pictures within these covers are intended for a mature audience. No children admitted, and there's a two-drink minimum.

2. Physics Don't Apply Here.

Bedlam is an ultraviolent neo-noir crime drama where gun clips never empty unless tension demands it, people take hairpin turns driving oversized cars in the pouring rain, and a punch can go through a skull if delivered with enough panache.

3. Aim for the Knee or the Stomach.

Make it hurt as much as possible without actually killing them. Get what you need from your victim first, then bring the pain up close and personal.

4. Strap On Your Seatbelt.

The road is slick, the driver's drunk, and this car don't slow down for nothing. Hold on tight and pray we make it out alive.

STREETS OF BEDLAM

FIVE-STORY DROP

WRITTEN + DESIGNED BY Jason L Blair

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PUBLISHED BY FunSizedGames

BIG THANKS TO all the Kickstarter backers, fans, bloggers, and everyone who spread the word and remained patient with me throughout this whole thing. You're all far better folks than you'll ever meet on these streets.

EXTRA-LARGE THANKS TO those Kickstarter backers who wait to an inexcusable amount of time for me to finish this product. You gave me the most financial support and I made you wait the longest. Please accept my apologies. I hope you find what *Streets of Bedlam* and *Five-Story Drop* have to offer worth the wait.

And thank you all for your considerable patience as *Five-Story Drop* was brought screaming into this world.

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sobSTORIES

THE STORIES OF BEDLAM

Every game seems to have its pet name for the tales you tell in it and Streets of Bedlam is no different. Around here we call the exploits and intrigue of, in, and around your characters, the swirling tide that draws them in, “SoB Stories.” Because it’s cute. And Bedlam is nothing if not partial to things light and fluffy.

The five episodes you’ll find within these pages cover a mix of sordid subjects and taboo topics from cannibalism to incest to glorified crime to Jesucristo himself. If you’ve triggers with any of them, tread with caution. None of this is used or introduced lightly. Bedlam’s a shitty place and shitty stuff happens within its boundaries. If you don’t want to walk through the mud, grease, and blood caking the cobblestone, I completely understand. No harm, no foul.

The stories within are designed as standalone episodes but you can slide any of them into an existing campaign, string two or more together into their own campaign, or use them as inspiration for your own particular spins.

As written, these episodes might seem to railroad the players along a path. That’s the thing about scripted adventures, of course, but don’t ever feel constrained by what’s on the page here. You bend and break and rearrange what’s in here as you see fit.

Before we dive into them though, let’s talk about some general concepts and best practices.

STORY 101

After a bit of indulgent fiction talking about the concept of the episode in general, we get into the meat of the piece. Each episode is split into three basic parts: Setup, Scenes, Endings.

THE SETUP

This section talks about episode-specific ways to draw in players. These are written with an eye towards being played as a standalone episode made to accompany various archetypes, but don't let this part be gospel for you.

THE SCENES

The scenes form the episode proper. These are usually number around ten or so and take the players from the intro scene through to the dramatic climax. Inside, the characters will learn things and meet people from all walks of life. The interactions therein are not quotations, though they may be written as such. Dialogues are written in a Q&A format to give you, the GM, a look at who the person talking is along with what they know. But you are not bound to this. For the stability of the scenario, yeah, certain information must become known at certain times but if you are so inspired, deliver it how you wish through whatever characters you wish. Make these scenarios your own in however makes you comfortable.

THE ENDINGS

Finally, though the last scene is intended to wrap up the immediate events, the Endings section talks about where you can go from there: unresolved issues; dangling threads; inevitable repercussions.

HOOKING THE PLAYERS

Each episode gives a few examples as how to draw your players into things but it would take a phonebook to go over every possibility. If you're using these in existing campaigns, I hope you'll find you have enough established history, deceit, bullshit, and whatnot to parlay a natural entry point for your cast members.

Seems it's always easiest to assign something to a character. Maybe that's what makes hiring adventurers and sending cops to a crime scene such common hooks. But the ideal is to make what's going on personal in some way. The events could speak to something in a character's past, a known relation or associate, or tie into a certain goal.

Lacking any other in-road, you can fall back on a relative or friend being the victim or perpetrator of the crime. Or maybe a suspect. Or maybe an intended victim. It's a bit easy but so what. You need it, you take it.

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BREAKING SCENES

The five episodes herein are each divided into a series of named scenes. These are, unless otherwise stated, intended to run sequentially where they together tell the full story of what's happened (and what your characters can do about it). As with anything in this book though, you're free, even encouraged, to go off-script as you see fit.

Players will likely look under covers and into crannies neither you nor I expect. I hope you find enough information within these pages and the corebook to fill gaps as needed.

Bedlam is yours, as are these stories, so you do whatever you need to. Nothing in here is ruined, only changed, by your players' actions.

ENDING IT RIGHT

When it comes to summing up the proceedings, consider whether this is a capstone where the story flat out ends (possibly even the campaign ends), whether you want to tie this into your existing campaign, or maybe you want the players to suffer some from the decisions they made in this episode.

For what it's worth, I like to leave some ports open for future reference and callback. I may never go back but it's good to have the options. Besides, the more the players are looking over their shoulders, the better.

LET'S GET STARTED

Alright, enough chit-chat. Let's dive in. Here's what follows:

DOES A BODY GOOD

A network of suburban cannibals slowly unravels after one of their victims shows up at the local police station.

LIFE IN THE FAST LANE

After a girl is dragged from the wreckage of a drug-laden race car, the noose tightens around the necks of a couple idle rich kids in way over their heads.

THE BURIAL PLOT

When a boy in blue falls in the line of duty, rumors start to spread that what went down the night of his murder isn't all on the up and up.

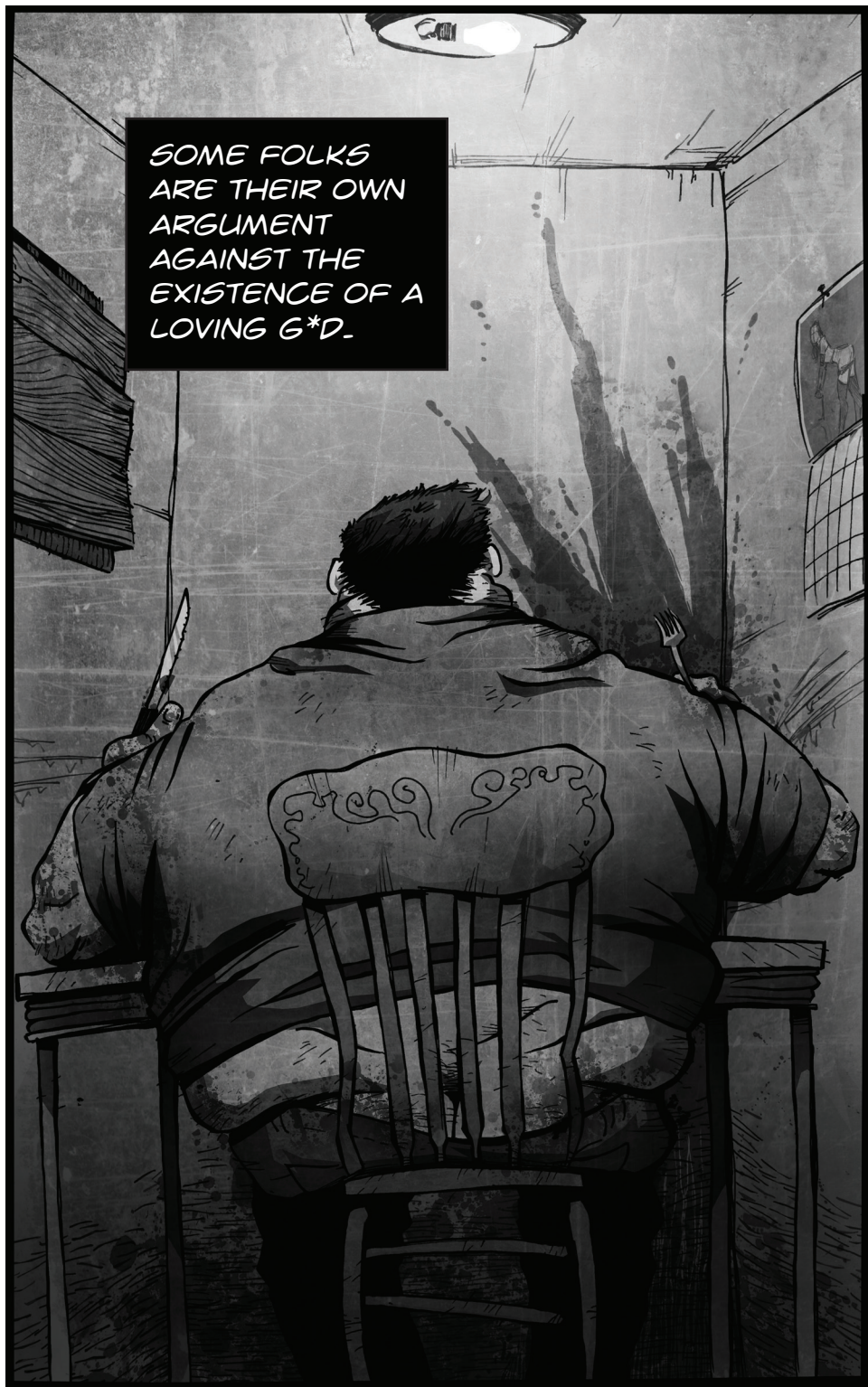
That Man's Got a Real Backscratcher

A serial killer seems to have returned after a twenty-five years absence. Can the characters stop the death toll from rising?

ELI MENDOZA'S A DEAD MAN

Eli Mendoza was put in the ground years ago. Makes you wonder how it is he's walking around again.

SOME FOLKS
ARE THEIR OWN
ARGUMENT
AGAINST THE
EXISTENCE OF A
LOVING G*D.





does aBODY GOOD

The scene is brutal. Real kick-you-in-the-gut-type shit. Front door was locked, double-bolted top and bottom, and the windows were boarded and the boards reinforced with metal sheeting facing the interior. Whoever runs this circle of Hell wanted the place locked up as tight as could be. We wouldn't even have paid it any mind—just another victim of the housing crash—if that kid hadn't shown up at the cop shop half-naked, missing four fingers, and screaming his head off.

Took two doctors and a whole lot of sedatives to calm him down. Took a couple days before we could get any useful information from him. Why he hadn't gone to the hospital first is what confuses me but, hey, I've never been in his place, y'know? Walking around with your junk swinging and a stump of a hand gushing blood has gotta cloud your judgment.

Beyond the front door is nothing but godawful. Plastic sheeting, power tools, and a secondhand stove. Electric, hooked up to a generator whose exhaust tube has been fastened to the wall so the fumes don't gas everybody, I reckon. Small place, almost all of it broken. The stairs are maintained though and they lead to the real horrorshow.

Somebody turned the bedrooms into a pantry. Guy told us some of them liked to play with their food. Only one body on the bed. Naked, of course, fully-fingered hands tied behind her back. A mess of flimsy grocery bags over the head, strapped tight with a belt. Fuckers didn't have the courtesy to do it quick.

STORY ONE: DOES A BODY GOOD

No electricity means iceboxes instead of freezers and one of them leaks. I follow the dark spots of the tan carpeting to a closet where I find a big white chest stacked with gas station bags of ice and what I assume are former members of the community. Hard to tell really. Can't glean much about a person off a few pieces of meat.

A noise downstairs draws all of our attention. I hear a struggle, a scream like a mad dog with its paw in a trap, and some thuds. Officer downstairs yells, "He's running!" Others respond. I hit the downstairs landing just in time to hear the gunshots.

Officer Haloran dropped the psychopath with two in the legs. Fucker'll probably never walk again. He'll probably sue. Whatever. It were me, I'd have aimed a little higher.

THE SETUP

The following takes place in a quiet suburb somewhere in the Bedford side of the river. Quiet streets, some churches, an elementary school. The houses range from lower six figures to the showcase homes nudging against a million bucks. Big yards, most fenced in. Kind of place the mailman still walks, shoving envelopes into slots and resting packages against the storm doors.

Not the kind of place you'd expect something as dark as this going down. Or, hell, maybe it's exactly the type of place you expect. Hard to tell anymore.

The characters could be cops called to investigate the scene. Or neighbors who happen who poked their head into things as they were getting gruesome. Could be one or more of the PCs is a family member of a victim. Not out of possibility that a character could be a member of the cult, maybe looking to distance himself or make an example of whichever lax sumbitch let light get shined on their dirty secret.

HOOKING THE CHARACTERS

As written, the first scene assumes the characters are cops. This is for simplicity's sake, to get the action moving. You need to, do whatever to get folks hooked.

THE SCENES

The following scenes take the characters through a standard suburban sprawl with a decidedly dark twist. My suggestion? Don't eat beforehand.

SCENE ONE: "THE ONE THAT GOT AWAY"

The event that draws the characters in, no matter their vocation, is the sudden arrival of a foreign man rushing into the police station. He's half-naked and missing the fingers on his left hand. He doesn't speak more than ten

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words of English but he does a pretty good pantomime—or would if he wasn't freaking the hell out, screaming bloody murder, and desperately trying to drag somebody, anybody out of the cop shop.

(If the characters aren't cops, the guy could call one of them on the phone. This man could be a relative, friend, coworker, or confidante. No matter the setup, the information he has is the same.)

The man is Stanislaw Nowak. He comes in screaming "Ludojad! Ludojad!" For the benefit of the Anglophones, he also says the word "kanibal." Anyone who speaks Polish will know the first word as "man-eater." The second one may as well be universal.

This is a Dramatic Scene. And it's a mess. Lots of crying, screaming, questions, and blood are flying around as the characters try to calm down Mr. Nowak, get him to a hospital, and also get some useful information out of him.

Here's the man's story. Chances are all the details won't get said but it's here for you to use as you see fit.

Stanislaw came to Poland two weeks ago to establish the US office of a tech firm looking to grow its business. The company in question, Szlachtechni, employs over three hundred people back home, designing, manufacturing, and distributing high-end graphics processors for use in 3D rendering.

Stanislaw is whip smart but that does nobody any good if they don't share a language so the firm hired a local kid named Edgar Willett as a translator. Edgar, a student, was eager to make some cash and the firm was willing to work around his class schedule. About a week ago, just seven days into the new gig, Stanislaw was walking to the office when he was grabbed by some big men and dragged into a van.

Our boy Stan is thin as a rail and only about six-foot on his tiptoes. Couple brutes could easily manhandle this guy.

He doesn't remember much of the ride, just the smell of cleaners and a lot of bumps in the road. He doesn't remember how or when he passed out but he remembers coming to on a bed, unable to move his hands or his wrists. He remembers there being other people, both those like him as well as other cannibals.

And make no mistake, that's what his captors were. Fucking cannibals.

He also doesn't remember a lot about the house. He knows it had a basement. He says that's where the eating took place. He wasn't awake when they took his fingers. He woke up that way. He doesn't think he was there long when it happened. He remembers lots of strange smells, chemicals mostly. and the beeping of machines.

He doesn't know how many other victims there were but he knows one of them, a woman, died there. She died in the room. He could hear her in the darkness sobbing and sobbing. Until she suddenly went quiet.

STORY ONE: DOES A BODY GOOD

While there's a whole lot Stanislaw doesn't know or remember, he does remember one thing clearly. Even though he's skinny and was weak and starving, still groggy from whatever drugs were in his system, Stanislaw managed to slip away from one of the cannibals as they were preparing to transport him to the basement. He says he kicked the man in the balls and ran. He went down some stairs and out a door. He looked back only once. He saw a number. He believes it was the number on a house.

1321.

And that's all he's got. If the characters haven't talked him into seeing a medical professional, he will agree now. As for next steps, the characters have two leads: Edgar Willett, the student translator, and four digits. If they pursue the Edgar, go to **SCENE TWO: "EDGAR WILLETT"** below. Otherwise, go to **SCENE THREE: "1321"** on page 12.

SCENE TWO: "EDGAR WILLETT"

If ever there was a kid desperate for a chance at life, Edgar Willett fits the bill. Edgar was born to nothing. Hell, he wasn't even more in Bedlam. He came from another state to study at BedTech as an engineering major with specific interest in aeronautics.

Knowing his parents wouldn't be able to help him, he busted his ass to scabble enough loans and grants to cover his tuition. But that's about all that's covered. His housing, his books, his ramen, they all come from his pocket.

Now he's humped all sorts of day jobs, often multiple at a time, but they barely covered the gap. He was hurting. When his Applied Physics TA said she knew someone looking for a person who spoke Polish, Edgar jumped at the chance. Working just 20 hours a week, he made more than enough to cover his living expenses, even allowing the occasional upgrade from noodles to pizza.

No way was he going to throw that away.

And that, he'll tell anyone who asks him.

For the truth, though, the characters will have to dig a bit deeper.

This is a Spotlight Scene. All eyes are on Edgar.

Edgar is easy enough to find. He's in his dorm room at Bedford Technical. Number 15 in Hodgman House. He shares with a future dropout named Kent who supplements his income selling heart-shaped pills to freshmen. Kent is not at home when the characters come calling but his stash is, if any Badges or other interested Archetypes go snooping around. (He keeps it, predictably, in his sock drawer.)

Edgar is asleep, having been up way too late rushing an assignment out the door. When the characters arrive, he'll answer the door in his underwear. Unless a badge is put in his face, he'll tell whoever's there to "fuck off and eat shit" because Edgar is nothing if not classy.

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He *will* respond very well to threats. Edgar doesn't want trouble.

The story that kicks off this scene is mostly true. For those curious, Edgar speaks Polish because his mother spoke Polish to her parents, who lived with li'l Eddie and his parents until their deaths a few years back. (Her from cervical cancer. Him from an apparent suicide by overdose six months later.)

And Edgar is not a killer. Or a weirdo. He likes girls who are dominant and he's experimented with "pony play" but that's it.

When did you last see Stanislaw Nowak?

A week ago. Stan called him because the contractors put the wrong gauge wiring in what was going to be that office's server room. Edgar spent about an hour there. Stan was really upset. The contractors, Edison Builders, went according to spec, they said. But Stan said the plans were very clear that the server room had very specific power needs.

The contractors finally agreed to redo the wiring for a nominal charge. Stan reluctantly agreed. Edgar left, grabbed a bite to eat, and came back to the dorm.

Did Stanislaw have any friends or enemies?

Edgar says he didn't socialize with Stan outside the job. In fact, he only ever saw Stan outside the office once, when they both happened to be in the coffee shop down the street from it. The boy was coming in as Stan was leaving. Since Edgar was stopping at the coffee shop on his way to Stan's office, it wasn't that strange.

Do you know anything about cannibals?

His roommate Kent is a big fan of the film *Cannibal Apocalypse*. Other than that, Edgar doesn't anything beyond "people who eat other people."

Anything else?

Just before the characters leave, or if they coerce it out of him, Edgar will remember that, the last day he saw Stanislaw, Edgar overheard the man talking to someone on the phone about a "gathering." Edgar took it to mean a gathering of people from other countries or something like that. The kind of event where folks bring dishes from their native country, hang out, speaking their native language, etc. Edgar had a Colombian girlfriend in high school whose family was big into that sort of thing. They usually held them in church basements or at people's houses.

SCENE THREE: "1321"

In the district of Bedford, seven addresses carry the number 1321. The first is the new Wingz NThingz on Toller Ave. Number two is an apartment complex on Anvil. The third is a trailer park at the corner of Ridgeway and Brown. Number

STORY ONE: DOES A BODY GOOD

four is a gas station on Brighton (not far from the Wingz N Thingz actually). The fifth is a chiropractic clinic on Davison. The sixth is a single-family dwelling on Haven across from the Daybreakers Country Club. It has a current market value of 3.7 million and was purchased just under four years ago by the (then) newly-separated ex-wife of Dr. Ibrahim Kali. Ibrahim's mistress, whose presence was instrumental in the divorce, now a waitress at Wingz N Thingz, gets regular spinal adjustments at the Davison Road clinic. Small world.

Lucky number seven, and the one Stanislaw was talking about, is an old house out on Bowersox, a long dirt stretch about six miles from anything. It's in a part of Bedlam that the city planners never earmarked. When the farmland out this way was bought up, a handful of developers laid their claims for houses and plazas and other big bright futures. Most of them went up as planned but some of the land still waits for development all these decades on.

1321 Bowersox is such a location. A one-level plum center on a twelve-acre piece of land. Abandoned since its original owners were bought out. Nothing is up to code, the walls are speckled with mold, the wood is riddled with termite holes. Big padlocks on the front and back doors are obvious signs not all is right. The smell coming from the root cellar is another.

On the Grounds

Honestly, not much to speak of. A big u-shaped drive spills out by a large garage. The house sits just off the drive, about fifty feet from the road. It's a sprawling ranch with numerous small windows, a front and back door, each with a long thin patio stretching outward.

The door to the root cellar is by the back patio. As with the entryways into the house, first thing you notice is the chain and padlock. Well, that and the aforementioned stench.

No doubt about it: Something crawled in there and died. Or more likely was pushed in and left to die, least if Stanislaw wasn't blowing smoke.

If the characters pick the lock, snap the chain, unhinge the doors, or otherwise gain entry, they'll find what they're likely fearing: bodies. Three humans, plopped in an unceremonious heap just inside the cellar. Two men, one woman, all three naked. Big gobs of meat are missing from their bodies. One of the men, the smaller one, is almost entirely skeleton. The woman's breasts have been cleaved off entirely. Her cheeks are missing as are seemingly random bits of other flesh. The taller male is the most intact. The woman has dark skin. The men are Caucasian.

A box generator under a side window hums not-so-quietly, interrupting whatever serenity one might think would hang around such a place. It's a modern type with clean lines that's rooted to the ground. Label on the side lists an owner, including an address: 9 Pleasant Court. Bedford.

Inside the House

1321 Bowersox is a modest ranch home built in the early 1900s atop the remains of the smaller dwellings that sat on the grounds. Four generations of a single family occupied the house before Addleton Developments bought the land on the cheap after one too many droughts brought the family to the brink of financial ruin.

Not much of that family's presence remains. The family photos have all been taken down. The rugs that were passed down have all been rolled up and hauled away. All that remains are the growth notches on the pantry door and some stacks of ancient newspapers.

Walking through, you can almost feel the absence of the family, the ghosts of children running over the creaking floorboards, up and down the mildewed hallways. People lived here once, and loved, but now only stench and rot exist within its walls.

That, and the freezer.

It would be kinda strange for someone to install a fancy in-ground generator if they weren't going to power anything. And since the lights don't work, and the water doesn't run, and the place was never even strung for cable, the presence of the generator would be a crazy addition to the place.

If not for the freezer.

It's not even hidden. It's sitting in the side room, right across the wall from that generator. Next to the freezer is a plastic tub. Anyone who pops the lid off the tub finds earthenware plates and cups, silver knives, and a zip-top bag full of takeout condiments: ketchup, mayo, mustard, duck sauce, horseradish sauce, three-pepper sauce, and that fast food one with the cowboy hat on it.

The freezer has six packs of meat in it. One's a big pack; what butchers might call a primal. The rest are smaller: steak packs and some ribs. Cold comfort though it may be, nobody in the root cellar is missing ribs.

Still, none of this meat is kosher. Every last ounce is Grade A longpig. Fresh cut not even a week ago.

In addition to the obvious, there are other things folks can find: a contractor's roll of painter's plastic in the fridge, a reciprocating saw in the oven, and bloodspatter in the master bedroom. Not a lot of blood, just what spilled out of or missed whatever sheeting was laid down.

The rest of the house is empty.

This is an Investigation Scene. We've laid out the details so now it's time to see how all this relates (beyond the obvious).

Open up your Streets of Bedlam corebook and turn to page 132. This is an Investigation Scene, right? So let's use the Investigation rules.

The Crime Happening

What the characters are looking at here isn't just one crime, but multiple crimes occurring over an extended period. Some of the crimes are months and months old. Without proper forensic tools and a shitload of time, you're not going to get much out of them. What the cast can focus on, though, is the latest round of bodies (those three poor souls in the root cellar).

Here are the Clues: blood spatter in the master bedroom which is obviously the scene of the kill. A body halfway stuck under a king-size bed. The meat in the freezer in the side room.

What do these clues mean? Have those actively investigating roll an appropriate Skill (most likely Notice). The target for the Crime Happening is **Success + Raise**.

IF THEY FAIL: The blood on the walls is evident, as is the meat in the freezer. What the investigators suss out is that the meat in the freezer all came from those three bodies in the root cellar. There's most likely just one killer. The blood spatter on the walls is from the victims thrashing about during the murder. The body is most likely a victim. Why they're not cut up is anyone's guess. Maybe the murderer was in a hurry?

IF THEY SUCCEED: They get the basics right. The master bedroom is the killing floor. The blood spatter outlines the basic perimeter where the painter's plastic is laid out during the deed. Seems someone killed the people in the room, cut them up, and then stored them in the freezer. The spatter comes from the victims fighting back, flailing about, during the act. Disgusting.

The meat in the freezer is, frankly put, too much to have come from those bodies in the root cellar. It's not that there's more than three bodies worth of meat in the freezer but the hunks don't match what's been removed from the corpses. Some other people were cut up. But their bodies aren't on the premises.

The body stuck halfway under the bed is likely a victim.

IF THEY SUCCEED WITH AN ADDITIONAL RAISE: They know all of the above: perimeter of the plastic; too much meat for the bodies in the root cellar. But they also learn: The person who dissected these people is well-trained. A surgeon? Or a butcher? Or a dedicated hobbyist, maybe? The bodies were laid out and cut up on the bed. Judging from the meat, which lacks extraneous puncture marks or lacerations, it doesn't look like the victims fought back. In fact, signs on the bodies and the meat point to them being dead before they were butchered. Thank G*d for small miracles.

What's strange is that the bedroom and the butchered meat seem to tell two tales. The meat is expertly sliced and the doesn't show passionate stabbing or aimless slicing—so where does the blood on the walls come from?

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The body on the floor. And that body isn't a victim. Where the future dinner roasts were expertly killed and carved, this person is just plain old stabbed to death. The cuts were quick, imprecise, and aimed at the wrong parts of the body. If someone was killing this person for meat, they were ruining prime cuts along the way.

The Clean-Up

The players have assessed the act of the crime but what about the moments after the crime, the period we call the clean-up?

It's pretty evident clean-up was minimal in the bedroom. The plastic that was laid out is gathered and thrown away but then they go and leave all that blood on the wall and a body on the floor. It's a curious thing. No matter how much they were or were not trying to hide the deed, it's doubtful anyone involved in this mess wants evidence left behind that'll point to them.

For the Clean-Up, have all involved investigators roll Notice or whatever other skill might be appropriate. They just need a Success.

ON A FAILURE: They find a box of cleaning supplies, a bucket, and two well-used mops. One has a stringy mop head while the other is a big long sponge. There's also half a pack of disposable hand-sponges (in the shape of sea creatures for some reason).

Huh. Seems the cannibal butchers just didn't bother to use them.

ON A SUCCESS: The characters find the above but also notice that the mops have been recently used, at least judging from the faint brownish ends of the mophead. The floor was cleaned—but why wasn't the wall?

ON A SUCCESS PLUS ADDITIONAL RAISE: With this result, the cast members find the above along with bloody fingerprints on the mop handle. If ran against Stanislaw's fingerprints, they'll come back as a match.

THE BODIES IN THE ROOT CELLAR

It's doubtful the team will have the time to dig up details on the bodies but, if they do make the effort, here's what they can discover about the corpses.

The woman is Anita Wheeler, a single mother who worked register at the Sack Saver supermarket in Lamrose. The small guy is Fred Staley, a high school student with a spotty record. The bigger guy is Lester Dewitt. He's a machinist from out of state.

Calls to their families, if made, yield nothing. Anita was reported missing in April. Fred, back in May. Lester last called home on the night of July 19th.

The Escape

Now onto the last step. The characters have looked over the crime scene, assessed how well it was cleaned up, so now let's look at the escape.

As this is a location that was clearly intended for use and reuse (otherwise, why have a freezer run by a generator?), we're not talking about your typical escape. The escape route runs from the murder site/master bedroom through the majority of the house and out the back door. They can follow blood spatter and droplets throughout the house. What changes is what the characters find once they're outside the house.

ON A FAILURE: Looking over the exterior of the house, the characters see some blood droplets on the back patio. They're sparse and light and don't give any indication of what really happened. The people inside the house left. Good to know but not exactly a tidbits that cracks a case.

ON A SUCCESS: The characters are able to trail the blood droplets from the back patio to some matted grass with a few blood smears about ten feet from the house. Following the trail, the footprints go across a muddy patch on the verge of the fields that has a line of footprints pressed into the soil. They go on past on the mud, into the fields, but evidence dies off soon after.

ON A SUCCESS PLUS ADDITIONAL RAISE: Those footprints? Are from two different people. One was wearing heavy boots (you can tell from the deep indentations on the soil) while another appears to be barefoot. Waitaminnit? Stanislaw Nowak wasn't wearing shoes. That second set may belong to him.

At the End of All This

The next steps open to the characters depend on how well they interpreted the clues in this scene. Any modicum of success will reveal what's truly necessary: multiple murders have happened in the house and someone dripping blood left the house. At the higher levels, more details fill in, but every group should at least get that. So what does the group do next?

If they attempt to track down the property owner, go to **SCENE FOUR: "HOUSE + HOME."** If they wait to see if anyone visits, go to **SCENE FIVE: "BACK FOR SECONDS."** If the characters were successful enough to unearth the detail on the generator and wish to pursue it, head to **SCENE SIX: "9 PLEASANT COURT"** to speak with Mr. and Mrs. Fitzsimmon.

SCENE FOUR: "HOUSE + HOME"

Who owns 1321 Bowersox? The books say Addleton Developments which is a firm based in downtown Bedford. Addleton is mainly known as a commercial and commercial/residential developer. When you see those businesses and offices with condos and apartments above them, that's Addleton. Their major contribution to Bedford is the V2 Complex just blocks from the firm's office.

STREETS OF BEDLAM

But who is Addleton Developments? That's a better question.

David Addleton founded the firm about fifteen years ago after breaking off from another company he founded back in 1987: House + Home, a development firm that oversaw a good percentage of the subdivisions that cropped up during in the age of disco.

Addleton employs a dozen full-time people. He's blood related to about half of them. David prides himself on the family touch. His motto is "he builds dreams." And he mostly believes that.

You wanna get to the heart of 1321 Bowersox? Start with him.

David Addleton lives in a 9,000 square foot house in the gated community of Shepherd Hook. It has a single guard station right inside the gate. Visitors must be vetted, either as being on the list of residents and standing guests, approved by a resident (the guard will call the home of the resident you intend to see), or be an officer of the law to get in.

Or you can slip in through over the wall if you're limber enough.

However the characters get in, they're looking for the big nice house at the end of the second cul-de-sac. It has an immaculately cared-for garden boasting an array of beautiful bright flowers and shrubbery.

David's son, Isaak, will answer the door. David's out back entertaining some guests—friends, neighbors, associates and all people of influence. Unless tipped otherwise, Isaak will assume the characters are here for the party and will lead them right to it. If the characters are, say, obviously not dressed for the party or make a different intention known somehow, he'll call his dad from the house's intercom and ask the characters to wait outside for him.

If led out back, the group will see a lot of named faces from Bedford's upper echelon sipping wine coolers and chatting around picnic tables. David will be working the grill, complete with an Addleton Developments apron.

What most folks notice first about David Addleton is his smile. Man's got a gigawatt grin that you're pretty sure you could see from space. And he always greets with his teeth a-shining and a firm handshake.

Even if confronted in a hostile manner, David's a consummate nice guy. He'll do his best to lighten any heavy mood and defuse any hot situation. He has a way of setting and reinforcing the tone of his interactions. Something they probably taught him in whatever Ivy League he attended.

This is a Dramatic Scene. David is willing to talk—he seems to have nothing to hide—but what can the cast members get him to say?

What does David know about 1321 Bowersox?

Quite a bit. He negotiated the deal that seized control of the property a few years back. Until then, the house sat on government land. Of course, the family that lived there didn't see it that way but oh well.

STORY ONE: DOES A BODY GOOD

The fact is the state allowed that family to occupy the space until such a time that the government needed it for its own purposes. Addleton saw an opportunity to put up a new subdivision, paid to have the state enact its seizure clause, and that was it.

But then a thousand little plans fell through, such as the restaurant and supermarket contracts that were going to help draw folks to the housing, and the land was suddenly undesirable. So Addleton let it sit empty until another opportunity can be put together.

So nobody lives there, is that right?

It's abandoned. Nobody should be occupying the house, certainly. And no one should be using it for anything. It's a little far out for vandalism or squatting.

So you know nothing about cannibal murders?

If the characters actually bring that up, David will laugh nervously, as if he's trying to get through a bad joke but when he realizes the characters are serious, he'll just about shit himself. David honestly knows nothing about cannibals or the freezer or murders happening at the place. He's appalled and isn't sure what exactly to do. He'll definitely want to involve the police, which the character may or may not want to happen.

Seems David is a dead end as far as information but the characters have a couple options. They can return to the Bowersox house and see if they can find anything else (if they do, go to **SCENE FIVE: "BACK FOR SECONDS"**) or they can visit the address on the generator. If they do that, head to **SCENE SIX: "9 PLEASANT COURT."**

SCENE FIVE: "BACK FOR SECONDS"

If the player characters stay in the Bowersox house, or return to it within a reasonable time, they may have the chance to run into an interesting character.

PRESUMING THE CHARACTERS PARKED IN THE DRIVEWAY, or some other spot that might announce their presence, they'll hear the rumbling of a truck as it pulls into the house and then throws a quick reverse and heads the fuck out of Dodge.

Going outside, they'll see a red pickup hightailing it down the country road. There's nothing to obscure their view—and the road runs straight—so they'll have time and opportunity to hop into a vehicle and give chase.

IF THE CHARACTERS DIDN'T PARK IN THE DRIVEWAY, or any obvious spot, then the person won't be alerted and will make their way into the house. Upon seeing anyone though, the guy will run for his life. Either way...

This is a Spotlight Scene. Someone in a red truck swung by 1321 Bowersox, saw someone unfamiliar was there, and is now trying to get away. It's up to the players to catch him if they so choose.

STREETS OF BEDLAM

Allie Cross

ATTRIBUTES: Agility d10, Smarts d8, Spirit d6, Strength d4, Vigor d6

SKILLS: Driving d6, Fighting d6, Intimidation d4, Persuasion d6, Shooting d8
Charisma 0, Pace 6, Parry 6, Toughness 5

HINDRANCES: Stubborn

EDGES: Marksman

GEAR: Pump Action Shotgun (12g), Truck (Stats per SUV)

If they catch up to the truck, or manage to drive it off the road, the characters will meet the driver, one Ms. Allie Cross. Allie is 43, divorced, and has a shotgun secured to the pickup's back window. The characters draw close enough and she won't think twice about aiming it at their heads. And that Allie is a wicked shot.

If they manage to take Allie alive, she'll claim she was just turning around in the driveway. The characters might be able to convince her to talk but she's real stubborn will fight them every inch.

Given enough incentive, she'll speak. She'll say that, yeah, she and her friends own the place. The only name she'll drop is Jasper Mulligan.

Jasper Mulligan, huh? If the characters choose to check on him, go to **SCENE SEVEN: "MULLIGAN STEW."** If they want to go to the address written on the generator, head over to **SCENE SIX: "9 PLEASANT COURT."**

If the players return to it later

They'll notice the wall has been cleaned. The mops have been recently used (as in "within the past few hours") and two of the sponges are gone (they're in the trash can). Somebody came back and did some cleaning. It's still not perfect, and doesn't shed any new light on anything but it still happened.

With this option, the only thing to do is follow up on who that generator is registered to. To do that, continue on to **SCENE SIX: "9 PLEASANT COURT."**

SCENE SIX: "9 PLEASANT COURT"

Bedford is home to a lot of small housing developments. Cookie-cutter houses dot the city's landscape with street names such as Maple and Elk and Whistler's Way and Pleasant Court.

Pleasant Court. Such an unassuming street full of unassuming folks who live average everyday lives. Or so they all like to think.

But we're not here for the philandering Mr. Wyatt at 3 Pleasant Court. Or to speak with Ms. Davis in #5 about the time she drunkenly seduced her daughter's 17-year old boyfriend. We're here for the Fitzsimmons in the lovely split-level with the curse "N-I-N-E" spelled out on the garage door.

Ding-dong. Lucky you, they're home.

STORY ONE: DOES A BODY GOOD

Marissa answers the door, all smiles and charm. She's really a lovely woman.

This is a Dramatic Scene. The Fitzsimmons are tied to the farmhouse—or at least to the generator. The couple could try to weasel some flimsy explanation about a stolen generator or some shit but the characters won't let them get away with that.

No, it's time to twist the screws on these suburban psychos and find out the truth about 1321 Bowersox.

The Fitzsimmons

Bob and Marissa Fitzsimmon, 41 and 39 respectively, moved to Bedford just over six years ago when Marissa accepted a teaching position at the University. Bob designs websites for a living. He's freelance, sets his own hours, and is home most days.

Likeliest scenario is that the characters present what they discovered over at the Bowersox house. Bob shoos away "such nonsense" but he doesn't want the characters to leave. On the contrary, the more probing questions the characters ask, the sooner he sends a text message to some of the neighbors as reinforcements.

Marissa, now, she's a whole other story. She's direct, confrontational, and not afraid to answer even the hard question. She deals with smart-ass punks day in and day out. The characters have nothing on a classroom of 60+ students.

The longer she talks though, the higher her energy gets. But it will come to a head soon, and when the players drop the hammer of hard evidence, she'll deflate like a punctured lung.

What do you know about 1321 Bowersox?

It's a farm, right? Where that development was going to go.

That's right. Ever been out there?

Maybe. Once or twice. Don't really recall.

FROM INVESTIGATION TO INTERROGATION

Oh, the Fitzsimmons. Such a nice, quiet couple living the Midwestern American dream of 60-hour work weeks, one dog, one cat, 2.6 beautiful young'uns, and an insatiable taste for human flesh.

Fuck 'em. They're at least partially responsible for the deaths of who knows how many regular folks and it's time they fessed up. About everything.

Bob will jump to his wife's defense wherever and whenever he can. After too many direct accusations, or the presentation of any particularly damning evidence or convincing argument, Marissa will buckle. Bob will do his best to comfort/quiet his wife but he can't hold her back forever.

STREETS OF BEDLAM

Marissa Fitzsimmon

ATTRIBUTES: Agility d6, Smarts d8, Spirit d6, Strength d4, Vigor d6

SKILLS: Driving d6, Fighting d4, Intimidation d6, Persuasion d8, Taunt d8
Charisma 0, Pace 6, Parry 4, Toughness 5

HINDRANCES: Delusional (Minor; Cannibalism is Natural), Overconfident

EDGES: Alertness, Luck

Bob Fitzsimmon

ATTRIBUTES: Agility d4, Smarts d6, Spirit d4, Strength d4, Vigor d4

SKILLS: Driving d6, Fighting d6, Knowledge (Bedlam) d6, Persuasion d6,
Shooting d8

Charisma 0, Pace 6, Parry 6, Toughness 3

HINDRANCES: Clueless, Yellow

EDGES: Connections, Small

Neighborhood Watch

ATTRIBUTES: Agility d4, Smarts d6, Spirit d4, Strength d6, Vigor d4

SKILLS: Fighting d6, Intimidation d4, Persuasion d4

Charisma 0, Pace 6, Parry 5, Toughness 5

HINDRANCES: Delusional (Minor; Cannibalism is Natural)

EDGES: Level Headed, No Mercy

Generator hooked up to the house has your name and this address on it.

Really? That's odd.

Indeed. Pretty obvious it's yours.

Is it?

Yes. What do you know about the murders?

When the bodies are brought up, Marissa will lock eyes with whoever answered the question. She'll hold a moment and then smile slyly.

I don't know anything about murders, she says.

Now's a good time for the characters to present some proof.

When Presented with Evidence

Marissa ain't going down alone. No way. When backed into a corner, Marissa won't bat an eye before naming the real person behind this whole madness. Marissa claims she was dragged into a cult, a dirty dirty cult, and that one person—and one person alone—is to blame. : Sarah-Louise Mulligan.

STORY ONE: DOES A BODY GOOD

If the characters return to the farmhouse, head to **SCENE FIVE: "BACK FOR SECONDS."** If they decide to follow the lead about the property owner, go back to **SCENE FOUR: "HOUSE + HOME."** If the cast decides to believe the Aldertons, read on for **SCENE SEVEN: 'MULLIGAN STEW.'**

SCENE SEVEN: "MULLIGAN STEW"

When they get to the Mulligan residence, Sarah-Louise Mulligan is busy in the kitchen baking up some treats for her daughter's school's bake sale tomorrow.

She'll answer the door just as sweet as cream and will invite you in without a second thought. Sarah-Louise—or Slew as her friends call her—is just as nice as you could want a cannibal to be.

This is a Dramatic Scene. Or a Combat Scene if the character wish to take it that way.

The Dramatic Approach

The characters can attempt to engage Sarah-Louise in a polite conversation about how she really ought to stop killing and eating people.

1321 Bowersox. Spill.

It's, uh, I believe my friend David Addleton owns that property.

Uh-uh. And the Fitzsimmons put a generator in it.

Oh. They did? How odd.

And Marissa Fitzsimmon pegged you as the leader of a cannibal cult.

The mention of the murders or cannibalism or any untoward behavior, really, and Marissa calls her husband. Jasper isn't far away and will storm through the door ready to fight.

The characters will have about ten minutes with Sarah-Louise before her husband comes but she's not going to talk. If pushed, she'll peg her husband, the veterinarian, as the true brains behind the cannibals. He's the one who kills the victims. He's the one who cuts them up. He said it was natural. That eating your own is what all creatures do. It makes you stronger, faster, smarter.

Sarah-Louise Mulligan

ATTRIBUTES: Agility d8, Smarts d6, Spirit d6, Strength d4, Vigor d6

SKILLS: Driving d6, Fighting d6, Knowledge (Bedlam) d6, Persuasion d6, Shooting d4

Charisma 0, Pace 6, Parry 5, Toughness 5

HINDRANCES: Loyal, Stubborn, Priors (Minor)

EDGES: City Born, Entourage, Protected

STREETS OF BEGLAM

The Combat Approach

Sarah-Louise is no fighter and, if threatened, will try to call her husband for help. This scene ends when Jasper Mulligan, the aforementioned ringleader of the white picket wendigos, walks through the door.

Jasper Returns

Sarah-Louise has pegged her own husband, Jasper Mulligan, as the man behind the meat but there's no way he's going down without taking as many other people as possible with him. When he busts through the door, he has a shotgun ready. It's time for a fight.

Jasper Mulligan is a large man, with a quick temper, and he may be a veterinarian now but prior to that he was a different kind of vet—an Army Ranger. When he enters, he kicks in the door, ready to level his gun at the first stranger he sees. There ain't no talking happening here.

This is a Combat Scene. And Jasper's packing.



Jasper Mulligan

ATTRIBUTES: Agility d8, Smarts d6, Spirit d6, Strength d8, Vigor d6

SKILLS: Driving d6, Fighting d8, Intimidation d6, Persuasion d6, Shooting d10

Charisma 0, Pace 6, Parry 6, Toughness 6

HINDRANCES: Delusional (Cannibalism is Natural), Vengeful (Major)

EDGES: Brawny, Hard to Kill, Two-Fisted

GEAR: Pump Action Shotgun (12g), 2 x S&W (.357)

SCENE NINE: "THE LAST SUPPER"

So what happened in that house? The characters may get information from one of the cult members through coercion or force, or from Stanislaw. Either way, the details are:

That blood on the wall wasn't from a victim. After losing his attacker, Stanislaw rested in the fields, waited until he heard the killers leave, and then headed back toward the street. He had no idea where he was and didn't want to die out in the crops. He figured following a road, even running through the fields alongside, seemed like the better thing to do.

As he passed the house though, Stanislaw heard a ruckus inside it. He steelled up his courage and went inside. He grabbed a knife from the kitchen and followed the noise, finding one of the cannibals—Erica Hanson—in the bedroom. He snuck up on her and stabbed her in the back. She turned and the two struggled. He managed to push her up against the wall and stab her in the throat. He then stabbed her over and over again.

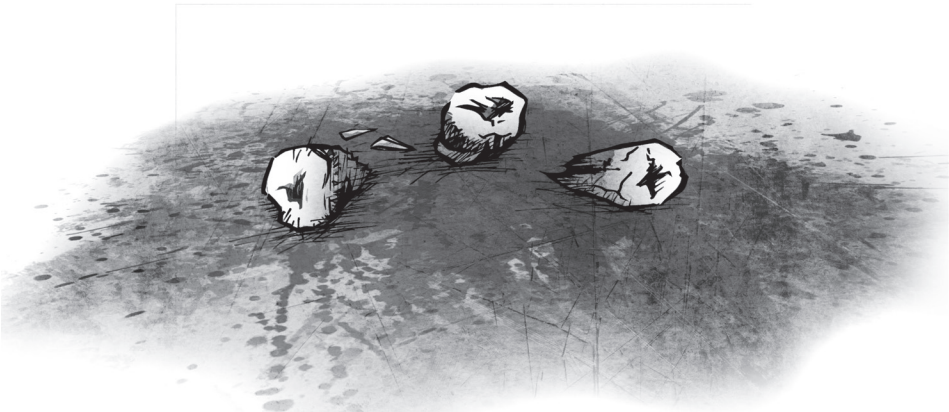
STORY ONE: DOES A BODY GOOD

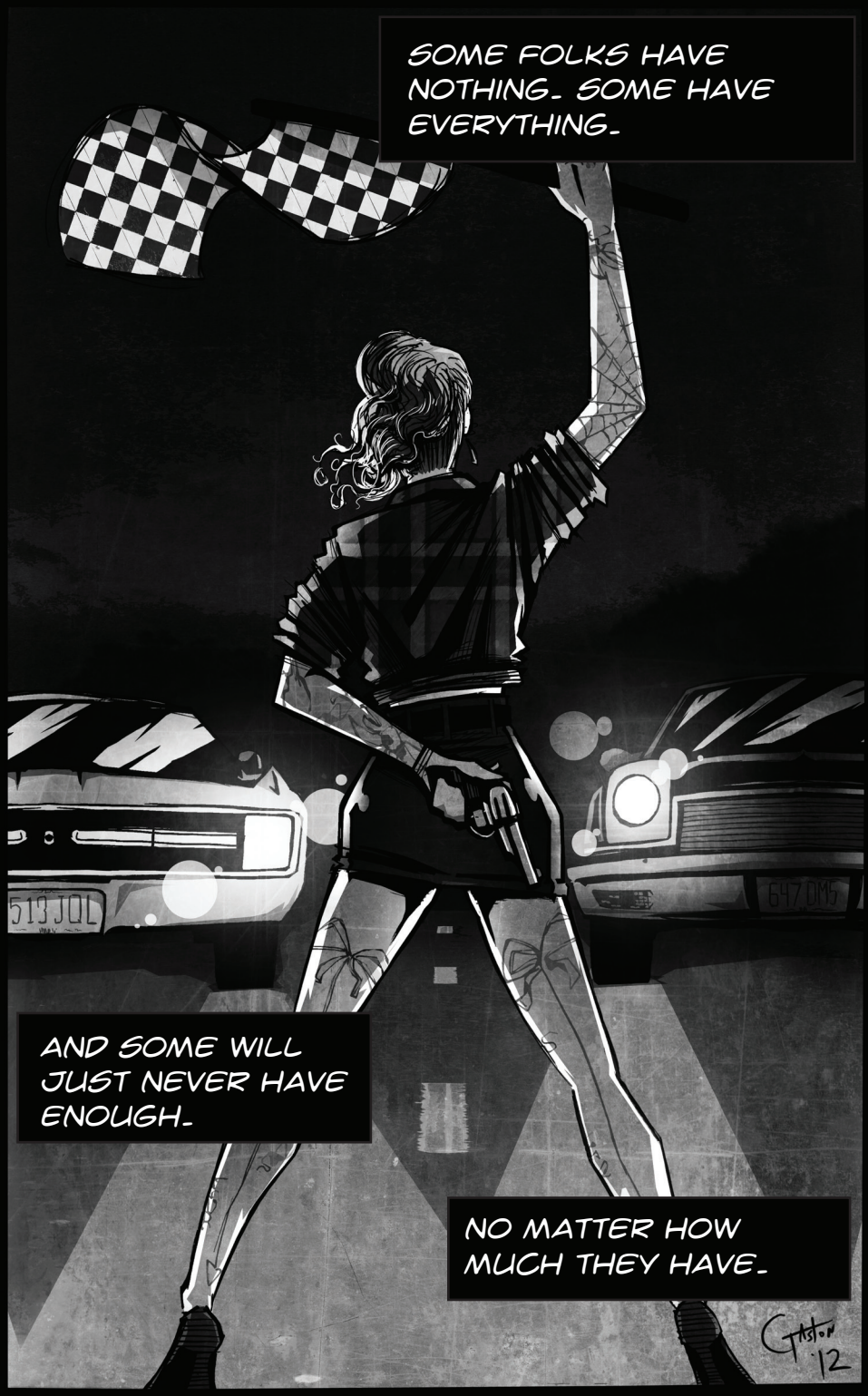
After she fell to the floor, Stanislaw jabbed the knife into her skull and fled. He stayed in the crops and back alleys until he made his way to the police station to report the crime. By the time he got there, he was in such a haze, he could barely recall anything that happened.

THE ENDINGS

That's it. Nowhere to go really. The cult has been disbanded and dealt with. They've probably been turned over to the police or other authorities. Done deal.

Well, except for all those half-eaten bodies in the basement of 171 Terrier Lane.





SOME FOLKS HAVE
NOTHING. SOME HAVE
EVERYTHING.

AND SOME WILL
JUST NEVER HAVE
ENOUGH.

NO MATTER HOW
MUCH THEY HAVE.

Crash
12



LIFE in the FASTLANE

Fucking rich kids.

Nothing worse than a bunch of spoiled never-wanted-for-a-day-in-their-goddamned-lives privileged shitheads when it comes to wasting every opportunity their daddy's money has afforded them. Folks like me and you know what work is. We sweat for our pay. But these trustfunders, they have nothing else to do but squander.

The latest craze to hit Bedlam is kids wasting their money on car parts. They got all kinds of tricked-out whozits and whatevers on their rides. Their cars got stuff glowing on them, crazy-looking paint jobs like out of the future, and speakers big enough to shatter St. Lenny's, I swear to the high holy.

Of course, racing alone's not good enough for these kids. No way. That rush only lasts so long. So they start doing other stuff with these supermobiles they got.

Take Quaid Hosterman. Son of Tyrel Hosterman, head so-and-so for that telecom outfit that moved in few years back. Kid's got a free ride to whatever Ivy League is willing to put up with him, future in politics or business or whatever he wants. But no, he starts getting into street racing. Cherries up this sweet ride, a blood-red beauty with swing-up doors and enough horses to get you to tomorrow yesterday.

Fucking idiot starts using the car to run drugs. Drugs. And not this nickel-dime bullshit. No way. He's running kilos of stuff from the warehouse to the second-tier

STORY TWO: LIFE IN THE FAST LANE

suppliers. Fucking idiot, this kid. He don't need the cash. He don't need the heat. Who knows why he starts doing it.

Long story short, Quaid gets pinched. Idiot blew past two boys in blue, they went to pursue, another car set up a barricade. Quaid tries to blow through, hits the concrete barrier, car spins off toward Heaven, flips over twice, lands his ass in the Artifice River.

Car's totaled. Boxes of fucking coke end up in the drink. Quaid's in the hospital for a month. Eats through a straw now. Docs don't know if or when he'll ever get a hundred percent.

Full ride. Blown.

Heh. "Full ride. Blown." That's funny. I didn't mean it like that but it's funny.

THE SETUP

The Jaros twins were always looking for a good time and some easy trouble. Used to be sticking fireworks up the asses of stray cats before it moved onto copping second base under the bleachers with the coach's daughters. In their late teens they turned to drugs--selling not using--and it turns out they learned what every jetsetter since the Me Decade has learned: there's a lot of easy money in facilitating addiction.

But the Jaroses weren't happy with playing peddlers who always had to cut in a bunch of do-nothing middlemen. So the boys decided to go straight to the supplier. This allowed them to undercut their previous business partners, turn the tide of demand in their favor, and pad their already bulging pocketbooks.

Thus the Jaros drug empire was born.

Then last night, Missy Graham ran a stoplight in her brother's brand-new ride. She hopped two curbs, skidded on two tires for a quarter-mile, and slammed into the storefront of a Deckard's Clothing Outlet.

Missy's all shades of undone up at Bedford General. Doctors expect to be able to bring her out of that medically-induced coma in a couple days. Missy's brother, Terry Graham, didn't make out so good.

That cherry two-door dream that Missy totaled was laden by more than a dipshit driver. The trunk, what there is of one on these shiny Tokyo Drift deathtraps, was full of cocaine. Five pounds of it.

HOOKING THE CHARACTERS

The scenes below begin at the night of the crash. It makes sense for some characters to be on scene, your Badges or anyone of the medical profession. Some will get very disturbing calls, such as a Pusher awaiting the arrival of coke in Bedlam or a Wannabe associate of Terry Graham's.

THE SCENES

The following scenes play out over the course of two days and run the trail backwards from the scene of the crash to the boys ultimately responsible for Missy's current condition.

SCENE ONE: "THE CRASH"

Poor Missy Graham. Cute girl like that, good head on her shoulders, she could've done well for herself if not for speeding through that light how she did. As it is, something in her system told Missy that would be a good idea and then made her hands all wibbly-wobbly so that she couldn't steer right. Two hops and a skip later, her skull is getting intimate with that fancy steering wheel.

A pedestrian called it in, guy by the name of Shorty Walker. He witnessed the whole thing--he was walking his corgi, Buster--and as soon as that sweet silver machine went up on two legs, he pushed those three magical digits and the first responders were on the scene.

Things started going bad for 18-year old Missy Graham the moment she smacked the curb and it took her up on two wheels and smashed her right into the front of Deckard's Clothing Outlet. But things started going bad for her brother when a firefighter popped the trunk and found five pounds of blow in the trunk.

There are couple reason the player characters might be here. Cops and coplikes are here because a) it's an accident, b) a storefront got smashed in, and/or c) there's a shit-ton of coke here. The players could have other reasons for this interesting them, such as being one of the buyers of that cocaine.

Sometimes these pre-fab episodes rely too much on the player characters being cops to hook into the story. If you find you've used that particular setup one too many times, they might get pulled into this episode a different way such as getting a call from the people whose coke is in that car to find out why it's in that car (and not on a boat or in the city supply already). Or the cast members may be friends or family of Missy Graham or her parents.

For those characters on the scene though, they may be able to pick up a few tidbits of information from the two people worth talking to. The first is Shorty Walker, our witness. The second is the firefighter who was tasked with extracting Missy from the wreckage (and who found the coke in the trunk).

This is a Dramatic Scene. Missy had herself an accident. She's in no shape to talk but you have some other options.

Talk to Shorty Walker

If the players speak with Shorty Walker, they'll find he's really excited to be talking about this. You almost get the impression that Shorty almost been

STORY TWO: LIFE IN THE FAST LANE

waiting for something like this to happen. Not a wreck, per se, but something that gives him a chance to shine in the spotlight a bit. When he speaks, he's really dramatic, uses lots of hand gestures, and drops in lots of sound effects.

"Oh yeah, I saw it all," he'll say. "That silver car came speeding through that stoplight right there *WRRR* *WRRR* and then hooked right. *SKREECH* It nosed first into that curb right there *KACHUNK* and it musta hit at just the right angle because *WOOMF* up it went on its side, like outta the fucking movies, and it went straight through the square on the two wheels--no shit, hand to G*d, two fucking wheels--until *SMASH* that car went right through Deckard's glass. Came to a dead fucking stop, I tell ya that."

If asked about anything else, Shorty will likely have lots to say--though most of it won't be trustworthy.

One last thing he does know though is the driver--even if he doesn't know it. See, when Missy sped through the light and drove into that fine clothing outlet right there, Shorty watched it happen from a distance. He never once got close to the car. If he hears Missy's name dropped, his ears will perk up.

"Missy Graham? Shit, I know her. I know her brother, Terry. Helluva guy."

As for the drugs, Shorty knows nothing about it--and he'll make that completely crystal clear.

"Drugs? Fuck that noise."

Talk to Melissa Hanks

Melissa Hanks has been a firefighter for over ten years and, swear to G*d, nothing surprises her anymore. Or so she thought.

"When I popped that trunk, my jaw just about hit the floor. We've pulled out personal stashes before, of course, but this was boxes full of the stuff. At first I thought it had to be sugar or dishwasher soap or something. But then it hit me. And, holy shit, I just couldn't believe it."

Talk to Others at the Scene

You got rubberneckers and a couple people who have nothing better to do than pretend they have information that can actually be useful but no one outside Shorty and Melissa have anything of real value to tell.

The first officer on the scene, Rebecca Gerant, had her hands full keeping folks away from the car. Rebecca tried to establish contact with the driver but, seeing that the young woman was battered and non-responsive, she waited for EMTs and Fire to arrive.

"I know better than to touch that kinda shit."

About Missy Graham

Missy's whereabouts depend on when the player characters got there. If they were first responders then Missy was in the front seat. If they came

STREETS OF BEDLAM

after the drugs were found, Missy was already on the way to the hospital via ambulance. Anyone who saw her can tell you that she's in no shape to talk. The players can visit the hospital--Bedford West--but Missy's going to be in the ER for quite a while and then in surgery and then in ICU.

The scene is over once all the pertinent info is gathered: what happened, who the driver was, and what was found in the trunk. Which is when another car and a very angry, very wired young man comes screaming onto the scene.

SCENE TWO: "THE GOOD BROTHER"

The car is blue with green accents. Real cherry ride. Tricked out with light effects and boosters and all kinds of shit. The driver is a shaved-kid Korean kid named Shaw. He's a bit of a shithead but he's not the one making noise on the scene.

No, the guy pushing aside cops and acting like he owns the joint is Terry Graham, Missy's 22-year old brother. The first thing he sees is the car and he is losing his shit. He's dropping F-this and S-that every other word. Of course, all he sees is the car--his car--and he seems completely oblivious to what's really going on. Time for the cast to enlighten our Mr. Graham and maybe get some answers.

This is a Dramatic Scene. He is Missy's brother and the owner of the not-so-fresh-feeling car that is just now being extracted from the storefront window into which it was so unceremoniously driven.

Let's tackle the big questions first and then get into some more detail about the kid.

"About your sister..."

Terry doesn't care about his sister. Well, he cares about her--he doesn't want her to be dead--but he can't get over how fucked up his ride is. He soaked a lot of money in that car and will have to drop a ton more to get it in racing form again.

"Racing...?"

Yeah, Terry races. He does quarter-miles against some other local enthusiasts. There's a stretch that runs parallel to the Artifice River that's prime for racing.

"Anyway, back to Missy..."

Look, Terry was out with Shaw and had no idea Missy had taken his car. He didn't know shit until he got a call from the police telling him that his vehicle was just involved in an accident. He's really sorry to hear about Missy and he'll go visit her as soon as he can but can someone please tell him when he'll get his car back?

“Yeah, about your car. What do you know about all this coke?”

This stops Terry cold. He gets a nervousness about him like he's ready to bolt. And he might if the characters lean into him too hard. But if a cool tone is maintained then Terry won't freak. Instead, he'll stumble and stutter and make a real bad job of trying to act nonchalant.

“Did you know about the coke?”

Terry thinks for a good, long (too long) time before deciding it's probably best to be upfront about things. Yes, he knew about the coke.

“Is it yours?”

A big fat emphatic NO.

“It is Missy's?”

No. No, it's not Missy's.

“Okay, then whose coke is it?”

The boy really struggles over this one. It almost seems like he's not gonna talk but he eventually can't hold it in any longer. He lays it down--but is very explicit about doing this so that everything is in the clear. He doesn't want this coming back to him. (Good luck with that, Terry.)

Terry knew about the coke because he put the coke in the trunk. He wasn't going to use the coke or sell it or anything like that. He was just holding onto it.

“Really?”

Okay, no, he wasn't just holding onto it. He was supposed to transport it. He was holding onto it for the Jaros Brothers. Characters familiar with the drug trade in Bedlam will recognize that name immediately. The Jaros Brothers are the sons of a very powerful attorney (aren't the worst troublemakers always direct relations to rich and ruthless lawyers?). The Jaros family is rich as anything so there's no way those two kids need to make money. If they're selling drugs, it must be for some other reasons.

Anyway, Terry doesn't know where he's supposed to take the coke yet. He's been waiting on a call for three days now. He's been getting really jumpy too because he knew the longer that shit was in his trunk, the greater the chance something spectacularly fucked up would happen.

Heh. Look whose fortune cookie just came true.

Terry also mentions that the person who put him in touch with the Jaros Boys is Sammo Goldman. He doesn't know anything else about the guy.

That's all Terry's good for. He'll likely be taken into the cop shop for further questioning since, y'know, five pounds of coke. If the characters needs him later, well, he won't be that hard to find.

Talking with Shaw

If any of the characters try to talk to Shaw, he'll answer everything in Korean, giving that "I don't speak English" act. If the characters have a translator, they can get a couple other tidbits out of him.

"Hey there, Shaw, what do you know?"

If the players are speaking to him in Korean, Shaw will be very amused and actually kind of friendly though his demeanor is always curt and to the point.

Shaw knew about the coke in the trunk because Shaw knows about the Jaros Boys. Terry asked Shaw for an assist in offloading the coke but no way was he getting involved in drug trafficking.

"I don't need that kind of heat," he says. If asked to extrapolate, Shaw will chuckle and change the subject.

Shaw had a run-in with the Jaros Boys a couple months ago when they approached him about running some shit for them. No way was Shaw falling for that shit. The Jaros Boys troll the racing circuit looking for dumb kids with fast cars to be their mules. Shaw has a fast car but, unlike Terry, he's not a dumb kid.

TO BE CLEAR: Shaw speaks English. He's fucking with the characters because he's a prick like that. Someone could strongarm him into dropping the act and speaking American to get that same info out of him.

When the characters have the names "The Jaros Brothers" and "Sammo Goldman" the scene is set to end. If the characters choose to check in on Ray-Ray and Stefano Jaros, head to **SCENE THREE: "THE JAROS BOYS"** which is coming up right now. For Sammo Goldman, go to **SCENE FOUR: "SAMMO."**

SCENE THREE: "THE JAROS BOYS"

The Jaros Boys are Ray-Ray, 21, and Stefano, 25. They're the only sons of Anthony and Shiloh Jaros. Shiloh, 48, is a social worker at Bedford West hospital. Anthony is old money in Bedlam, the only child of Gregory and Annabelle Jaros. But his pedigree and ancestral line of privileged white folks isn't the news story. Anthony is also power. He's an attorney. And during his litigating days, Anthony helped put away some real scum, including a drug lord named Victor Sardoza. This made him a real hero among the people, and he made a lot of friends in the press as well. That last part came in handy on multiple occasions in the past but is even more helpful now what with his children's unchecked proclivities.

Seems Ray-Ray and Stefano are always getting into one mess or another, whether it's no-harm stuff like drunk and disorderly or the potentially felonious like the suspicion that Ray-Ray drugged a girl at a frat party and took some dirty pictures of her.

Yeah, Ray-Ray's a peach.

Stefano is less problematic but he's no boy scout. He's gotten into a couple fights at the college bars and once assaulted an officer of the law--you know what. I take that part about Stefano being less problematic back.

Thing is, Anthony knows his sons have ruffled some feathers and pushed some boundaries. The elder Jaros holds to the "boys will be boys" chestnut though. He thinks this is just a phase everyone goes through. Until they do, he'll call in the favors and grease the necessary palms to keep their dalliances out of the press.

So the characters need to be prepared when it comes to facing Anthony. He's a seasoned litigator, a protective father, and a whole lot bull-headed.

The Jaroses live in a palatial ranch not too far out from the Theater District. There's no gate. You can walk right up to the door if you want. Be advised about the security cameras though. The lawn is immaculate and lush. The brick-faced house is clean enough to eat off of. But the real conversation piece is the tricked-out white two-door in the drive, still sparkling from today's wash.

Knocking on the door summons Anthony Jaros. He does a lot of his work from home; he usually only leaves for client meetings. No matter who the cast members are, unless they're established friends of his, he won't be happy to see them. He's hardly ever happy to see anybody. He didn't used to be this way. He used to be a pretty cheery guy but recent troubles at home (he and his wife are on the outs) and some sensitive professional matters (a former paralegal during his litigator days alleges that Anthony bought some of his victories) have soured his demeanor.

When he talks, he is curt yet inoffensive. He's aces at maintaining a monotone, part of that litigator psychology, and controls his body language. Anyone trying to get a read on him will see the same repeated physical movements, like a video game character with an extremely-limited animation set.

Anthony also knows police procedure so there's no faking or grandstanding for any of the characters who have a badge on them.

Hello, Mr. Jaros, are your sons, home?

Yes, they are.

May we speak with them?

They are adults and do not need my permission to speak. Though you may not do so inside my home.

Will you tell them that we're here?

I will do so.

STREETS OF BEGLAM

And he'll keep his word. He'll slowly close the door to the front of the house and inform his sons that they have visitors. The sons will refuse the visitors and instruct their father to send them out on their rears. Anthony will do so.

Of course, the players can attempt to strongarm their way in. And if they tell Mr. Jaros that their sons are wanted in regards to drug trafficking, he will politely invite the group in for some iced tea.

Anthony has dealt with this shit before. Frankly, he's sick of it. The mere mention of "drug trafficking" or some similar phrase brings out an exhaustion in him that is nearly palpable. He will call his sons to the main room and instruct them to sit. Anthony will allow the player characters to ask questions but the lawyer will take control of the answers, often leading his boys to the correct response covertly if not outright answering for them. If necessary, the boys will mimic whatever their father said. They've all been through this before and have the routine down pat.

The imposing father will allow only directly pertinent questions. Anything that strays from the path of most relevance will get shot down.

This is a Dramatic Scene. Time to talk with these Jaros Boys.

If asked about drug trafficking

The boys know nothing about it.

Whose car is that outside? The white one?

Ray-Ray proudly claims ownership of the car, though Anthony's the one making the payments. And who paid for the modifications. Well, his credit card did anyway. Ray-Ray is real proud of that car and will go on and on about the additions and tweaks he's made to create a Class A racing machine.

Speaking of cars, a girl named Missy Graham was in a car with your coke in it.

No, she wasn't. Because we don't have any coke.

Missy's brother Terry disagrees.

Terry Graham is a worthless peasant with an easy sister. (This is Ray-Ray speaking.) He probably trying to throw heat at me because I fucked Missy's brains out and never called her back. "Trust me," Ray-Ray says. "She wasn't worth calling back."

Well, she's in the hospital now.

Not because of us, she's not. If given the chance, Ray-Ray will drop some crude comment about his "load being too much for her." He'll laugh at the joke. Stefano and his dad won't.

Sometime during the talk, Ray-Ray will get a call on his cell. Because he's a crass little fuck, he won't hesitate to answer it--and talk loudly during the

STORY TWO: LIFE IN THE FAST LANE

whole conversation. They player characters will overhear Ray-Ray's plan to meet at "the Strip" tonight. Observant characters will notice Stefano keeps playing with a hemp necklace with a smiling skull pendant.

If the characters already spoke with Sammo:

Stefano will deny everything Sammo said.

Unless the characters can produce something beyond hearsay, Anthony will then escort the cast out of his home. With a polite goodbye, he'll close the door, never to answer again.

If the characters come back, or try to come back, Anthony will not hesitate to call the cops. If they characters are the cops, Anthony will call in some other friends to deal with them.

This scene ends when the characters are out of questions or the Jaros family is out of answers. Chances are, the second option will happen first.

Well, that was anticlimactic. But the players should have learned that the major obstacle to getting the boys to talk is their father. Without their father, the two are pushovers.

The leads now are either talking to Sammo Goldman or finding out what Ray-Ray plans to do at the Strip. For the former, move on to **SCENE FOUR: "SAMMO."** For the latter, head over to **SCENE SIX: "STRIPPED TO THE BONE."**

SCENE FOUR: "SAMMO"

The name Terry dropped in addition to the Jaros Boys is Sammo Goldman, 37. Sammo's old game in the Bedlam drug trade but he's never managed to rise about lowly dealer. And he's tried. If anyone's paid dues in this town, it's Sammo. But he gets no respect. Probably because he shows none. The guy has no head for the political game. He's a bull in a china shop when it comes to social situations and he lacks tact in every regard.

When he speaks, he can't help but show emotion. Guy has no poker face. And usually that emotion is anger or frustration or a fair mix of both.

Sammo lives in split-level in one of Lamrose's better neighborhoods. For what he's paying for 1800 square feet on this side of the river, he could barely get a decent two-bedroom in Bedford.

The man lives with a boxer named Bully and two cats, Hector and Samwise. He had another one, Samwise's litter mate Frodo, but the tabby got run over by a car. He keeps Frodo's ashes in a jar on his living room coffee table. The jar has a picture of the cat taped to it. He's very sentimental about Frodo.

Sammo has a rap sheet but nothing too serious. He's been picked up on felony possession twice but the charges never went anywhere. He has a few tags for loitering, possession with intent, unlawful possession of a firearm, and a recent one, just a few months old, for assaulting an officer.

STREETS OF BEGLAM

In each and every case, he got minimum penalty or nothing at all.

Sammo will answer the door in a bathrobe and camo pants. That's his usual attire. He's probably been wearing those camo pants for four or five days straight, no matter how stained they may be, and the robe hasn't been washed since W's first term.

Despite being a rail, the guy eats all the time. He's likely snacking on a raw carrot or a fiber bar when the player characters come knocking.

This is a Dramatic Scene. More talking. This time with Terry's supposed contact.

What do you know about Missy Graham?

Terry's sister? Total fucking jailbait. Good sense of humor. Even better ass.

She's in the hospital.

Oh. Holy shit. What happened?

Car accident.

Poor kid. I'll send flowers.

What do you know about Terry?

I met Terry about six years ago. He was selling weed to high schoolers and needed a supplier. The guy he was buying from got picked up on some unrelated charge--I forget what--and Terry was gonna lose his customers if he couldn't find a distributor.

So you sold it to him?

Of course not. I would never do something like that. (Yes, he's lying. But it'll take successful interrogation to get him to fess up.)

If you can make him talk:

Yes, he sold Terry pot every now and then. Never too much, usually a nickel or two at a time. Terry moved his product a joint at a time so, while the flow was steady, it was barely a trickle.

We need to know the real story on this cocaine.

Look, you wanna know about drugs in this town, talk to a woman named Sister Mina. She'll tell ya what you need to know. Nobody has her ear to the grapevine like her.

Where can I find Sister Mina?

She's around somewhere. Go outside and ask some lowlife. They'll probably know. No, seriously, she moves around a lot. She doesn't have a single base of operations.

This scene ends when Sammo drops Sister Mina's name or the PCs run out of questions that the man has answers to.

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To follow up with Sister Mina, go on to **SCENE FIVE: "THE GOOD SISTER."** If the characters want to check out what Ray-Ray is doing at the Strip, head to **SCENE SIX: "STRIPPED TO THE BONE."**

SCENE FIVE: "THE GOOD SISTER"

Mina moves around a lot. She relies on word-of-mouth and the widespread pusher network to act as go-betweens for her and her clients.

In order to find Mina, all the characters have to do is ask around. Her network is vast but it has no sense of who to tell and who not to tell. Word comes down that Mina's at the corner of Bledsoe and Elm in Lamrose. It's a pseudo-commercial part of the city, meaning there's a gas station, a diner, a frame shop, a dentist, a chiropractor, and another gas station. For some reason, the first gas station always charges ten cents more per gallon than the other one does. How does a place like that stay in business?

Mina is leaned up against the frame shop, puffing away on a cancer stick, when the characters arrive. She gives her usual greeting, thinking they're potential customers. And buying some product is definitely a good in with her if a PC needs to resupply (or pretend to). She doesn't respond favorably to threats, and the characters may do well to be reminded that Mina's not suspected of doing anything wrong. The cast is here because Mina knows drugs not because she was necessarily involved with the Jaros Boys' coke shipment.

Mina's actually pretty nice. She does what she does and she's unapologetic about it but she's not an asshole so many dealers. Frankly, she's amazed how much products some of the jerks in this town can move. She won't talk business on the street though. The least the characters can do is buying her some coffee and a slice of pie. For that, she'll take the conversation to a corner shop called Avary's Diner. It's a dive but Mina loves the food.

The pusher will refuse to sit in a booth ("I don't like places where I feel cornered") but will take a seat at one of the middle tables. After Mina orders some decaf, "the biggest wedge of key lime in the place," and lighting up a cigarette, the characters are free to ask away.

This is a Dramatic Scene. What does Mina know? Let's find out.

Tell me about Sammo Goldman.

Sammo's an idiot. We hooked up once. I was horny and he was around.

What else?

Sammo's permanent small time. He rubs a lot of people the wrong way. That's what I meant by him being an idiot. Look, I don't suck dick to get ahead but everybody needs to kiss a little ass. Not playing ball is what keeps decent pitchers in the farm leagues, y'know?

STREETS OF BEDLAM

Do you realize how many sexual innuendos you just dropped?

Mina flags the waitress for a refill. "Grow up."

Tell me about Ray-Ray and Stefano Jaros.

Which one do you want to know about: Ray-Ray or Stefano?

Tell me about Ray-Ray Jaros.

Ray-Ray is two tons of fuckhole in a one-ton bag. He raped a friend of a friend of mine at a frat party. Took a bunch of photos and put them online. He thinks his cock is made of heroin and gold. Everybody wants it and can't shake the addiction. We were together at a party once, not together-together just there at the time, and he hit on me. I literally almost vomited. He grabbed my hair and I clutched his nuts. Guess who gave up first.

Why? Is he dead?

No, he's not.

Eh. Too bad.

Yes, he is.

Heh. Score one for karma.

You're not sad to hear of another human being's passing?

Oh, did a human being die along with Ray-Ray?

Tell me about Stefano Jaros.

Not nearly the asshole that Ray-Ray is but still? Pretty much still an asshole. Ran into him a couple times, here and there, but haven't had any real interaction with him. Mostly I know him by reputation. Rich kid with no moral compass looking to pass time by being an idiot.

Tell me about cocaine.

I don't sell it.

That's not what I asked.

It's a stimulant. Popular in the 80s, especially among the suit-and-ties.

Look, she's known from the moment the name "Jaros" was dropped what this was about. After getting some free pie out of the deal, she'll come clean.

So this cocaine came into town destined for a guy named Tobey Kyvouac. Problem is that Tobey died the morning this shit came in. Nothing nefarious. Dude had cancer. He was hoping the coke would help pay off the medical bills. That's what happens when you watch too much Breaking Bad, I guess. Drugs are the answer for everything. Everybody's a dealer when things get tight.

STORY TWO: LIFE IN THE FAST LANE

Anyway, this shipment had to go to someone and that's where the Jaros Boys come into the picture. They have cash and are looking for something to do with it so they decide to buy the cocaine and sell it. Just for some fun.

Of course, Ray-Ray and Stefano know nothing about selling drugs so Stefano calls his buddy Sammo to help.

Sammo, who doesn't know better than to front like he's fucking Scarface says he'll coordinate some buyers. The Jaros Boys don't want to stash this shit at their dad's house so they get the idea to rent one of the Store-Your-Shit lockers. Last I knew, the cocaine was in one of those.

And you didn't make a play for it?

"I don't. Sell. Coke."

Tell me about a necklace with a pendant.

Mina knows it right away. It's from a headshop called La Roy's Smokehouse. It's not far from the diner either. She gives them directions to the place, thanks them for the pie, and goes back to work.

The scene is over when Mina takes her leave. The players have a couple options here. They can check in on Ray-Ray in **SCENE SIX: "STRIPPED TO THE BONE"** or poke their head into La Roy's place by going to **SCENE SEVEN: "SMOKEHOUSE BLUES."**

SCENE SIX: "STRIPPED TO THE BONE"

When the PCs were at the Jaros household, youngest son Ray-Ray got a call about doing something down at the Strip later. The only thing folks in town call "the Strip" is the stretch of concrete-covered land that lines the Artifice River. Both sides are technically "the Strip" but anyone who knows anything about street culture in Bedlam knows that the Lamrose side is probably the side Ray-Ray was talking about. Because it's the Lamrose side that kids like to race along.

Terry's crashed car. His friend Shaw's ride. Ray-Ray white racer. They're all built for speed and the Strip is where car kids challenge each other to see who's the fastest, most furious guy around.

By the time the characters get there, a race is already in progress. You can play this two ways. Scenario 1 is that Ray-Ray is already in his car and ready to race. Scenario 2 is that Ray-Ray is up to race but hasn't gotten into his car yet.

Scenario 1: Ray-Ray Races

This is a Spotlight Scene. Ray-Ray's in his car and ready to race when the characters get there. But he's not gonna stop for some idle chit-chat. They're gonna have to catch him.

STREETS OF BEDLAM



Ray-Ray Jaros

ATTRIBUTES: Agility d8, Smarts d4, Spirit d6, Strength d4, Vigor d8

SKILLS: Driving d10, Fighting d6, Knowledge (Bedlam) d8, Notice d4, Shooting d6

Charisma 0, Pace 6, Parry 5, Toughness 5

HINDRANCES: Overconfident, Stubborn, Priors (Minor)

EDGES: City Born, Entourage, Protected, Rich

GEAR: Sports Car

In this scenario, the player characters will have to chase down Ray-Ray in a car of their own, commandeer one of the racecars on the scene and go after him, or try to throw up a blockade of some kind to stop Ray-Ray (and his opponent) in their tracks.

If the characters decide to pursue him or attempt to block him, Ray-Ray will act irrationally. He'll take stupid risks, drive like an idiot, attempt to ram a roadblock, or drive right into the Artifice River if he has to.

Ray-Ray has a lot more to hide than those four pounds of coke in the back of Terry's car. What hasn't come to light yet is that Ray-Ray sexually assaulted a 17-year old girl just two days ago. He drugged her, so he's pretty sure she won't ever be able to remember it happening let alone who did it, but Ray-Ray's pretty paranoid about this stuff. He'll start to suspect that the PCs aren't after him for the drugs but that some witness came forward or something.

And Ray-Ray, who's also hopped on a shitload of coke right now, isn't going down for something like that.

This scene is going to end one of three ways: Ray-Ray runs himself off the road or into some immovable object and dies; Ray-Ray does the same but manages to survive, though barely, or; Ray-Ray is stopped without seriously injured in the process.

If the first two scenarios transpire, well, the player characters just opened one helluva can of worms. In addition to dealing with whatever fallout comes from Ray-Ray's death or injury, they'll have one lead left: La Roy's Smokehouse. In that case, head to **SCENE SEVEN: "SMOKEHOUSE BLUES."**

If Ray-Ray is still able to speak, continue to Scenario 2 below if the characters want to interrogate him.

Scenario 2: Ray-Ray Talks

This scene can also play out if the characters manage to stop Ray-Ray before he fucks himself too bad or if you, the GM, opt to go another route.

In this scenario, Ray-Ray is standing around, near his car, talking to some buddies. He's gearing up for a race, just shooting the shit, when he sees the characters coming at him.

STORY TWO: LIFE IN THE FAST LANE

Ray-Ray will try to get into the car and get away but he's block in by another car. Instead, he'll take off on foot, for all the reasons listed above.

This is a Spotlight Scene. Ray-Ray is heading off on foot. The characters will need to catch him--which probably won't be too hard.

Circumstances and player choice, as with any scene, can take the following events down a multitude of pathways. Let's leave the particulars to your group and focus on one of two outcomes: Ray-Ray escapes or Ray-Ray is cornered/tackled/otherwise grabbed.

Now that the characters have Ray-Ray undivided attention, the first thing they'll notice is that the kid is fucked wired. Hard to say exactly how much speed/coke he's done but he's fucking twitchy. Sometime during the conversation, he'll start to get a nosebleed.

Ray-Ray will act cagey and really paranoid. Without his dad around, he knows it's better to talk than not to.

The truth about the coke.

Ray-Ray and Stefano bought the coke from some guy after the original buyer, dude named Tobey or Tony or something, died. The bought the stuff from a guy named Javier de la Aventura. Ray-Ray and his brother planned to break up the coke and sell it but they needed a place to stash it for a while. They asked their buddy Sammo to find some sap to hold onto the goods until he and Stefano could put their ducks in a row. That's the truth. Honest to G*d. Ray-Ray doesn't know anything about Missy having the car or anything.

The scene is over once Ray-Ray comes clean. To follow up with this Javier guy, go to **SCENE EIGHT: "MR. ADVENTURE."** If the crew decides to visit La Roy's, continue on to **SCENE SEVEN: "SMOKEHOUSE BLUES."**

SCENE SEVEN: "SMOKEHOUSE BLUES"

La Roy's Smokehouse is a purveyor of fine tobacco-related products that nobody ever actually uses with tobacco. But a loophole in local ordinance allows La Roy's to stay open and a demanding customer base allows them to flourish.

The moment you walk into La Roy's, you're hit with the strong odor of weed. Nobody's actively smoking on the store floor but there has to be a back office or something where people are getting high. The girl behind the counter is friendly, completely sober, and knowledgeable about La Roy's many offerings.

The woman's name is Royale Bronson. Yes, that's her real name and, yes, she's the La Roy is La Roy's Smokehouse. If asked about Stefano Jaros, not only does she know the guy but he's here. Royale will lead the characters to a backroom where a handful of guys are sitting in overstuffed couches and watching reruns of Star Trek Voyager and getting into arguments about Janeway's qualifications as a captain.

STREETS OF BEDLAM



Stefano Jaros

ATTRIBUTES: Agility d8, Smarts d6, Spirit d6, Strength d4, Vigor d6

SKILLS: Driving d6, Fighting d6, Knowledge (Bedlam) d6, Persuasion d6, Shooting d4

Charisma 0, Pace 6, Parry 5, Toughness 5

HINDRANCES: Loyal, Stubborn, Priors (Minor)

EDGES: City Born, Entourage, Protected, Rich

One of those guys, and a staunch Janeway defender, is Stefano Jaros. The boy is baked beyond baked. He's way too high to make a break for it and won't even attempt it. He'll let out a "shit" when the characters poke their heads in but that's about it.

Just like his brother, Stefano has no spine without his father around. He'll confirm--or state for the first time--what Ray-Ray said above. That whole part is true. The only variation is that Stefano asked Sammo specifically to have Terry stash the goods. Stefano and Missy had a thing once, like four years ago, and it ended badly. But Stefano and Terry hit it off. Enough so that Stefano was gonna cut Terry in on the action. Stefano doesn't really trust Ray-Ray, the guy's a felony assault charge waiting to happen, and needed to have someone more trustworthy in his corner.

If Ray-Ray died or was hospitalized, and the PCs tell Stefano, the guy will start blubbering uncontrollably and talking about what a "misguided soul" his brother was.

The scene is over once Stefano has told them what he can. Whatever the characters were looking to find out, they should have by now. The drugs originally came from a guy named Javier de la Aventurra. They can follow up with him if they want. Or they can consider this done and check in on Missy. For the first option, go to **SCENE EIGHT: "MR. ADVENTURE."** For Missy, go to **SCENE NINE: "RECOVERY GIRL."**

SCENE EIGHT: "MR. ADVENTURE"

Javier de la Aventurra runs a travel agency in Bedford. When the characters arrive at his office, the receptionist tells them that Mr. de la Aventurra is on vacation, visiting friends in the islands. He'll be back in two weeks. It's up to the characters if they choose to pursue his business of bringing drugs into Bedlam.

SCENE NINE: "RECOVERY GIRL"

If the PCs check in on Missy, they'll find her checked into ICU at Bedford West Hospital. They're not allowing visitors but Sammo is sitting in the waiting room, watching a rerun of *Scene of the Crime: Los Angeles* with two people who the players find out are Missy's parents.

THE ENDINGS

Let's take a look at a couple of loose ends. Feel free to use these to build another episode or future troubles for your group.

If Ray-Ray or Stefano Died or Was Hospitalized

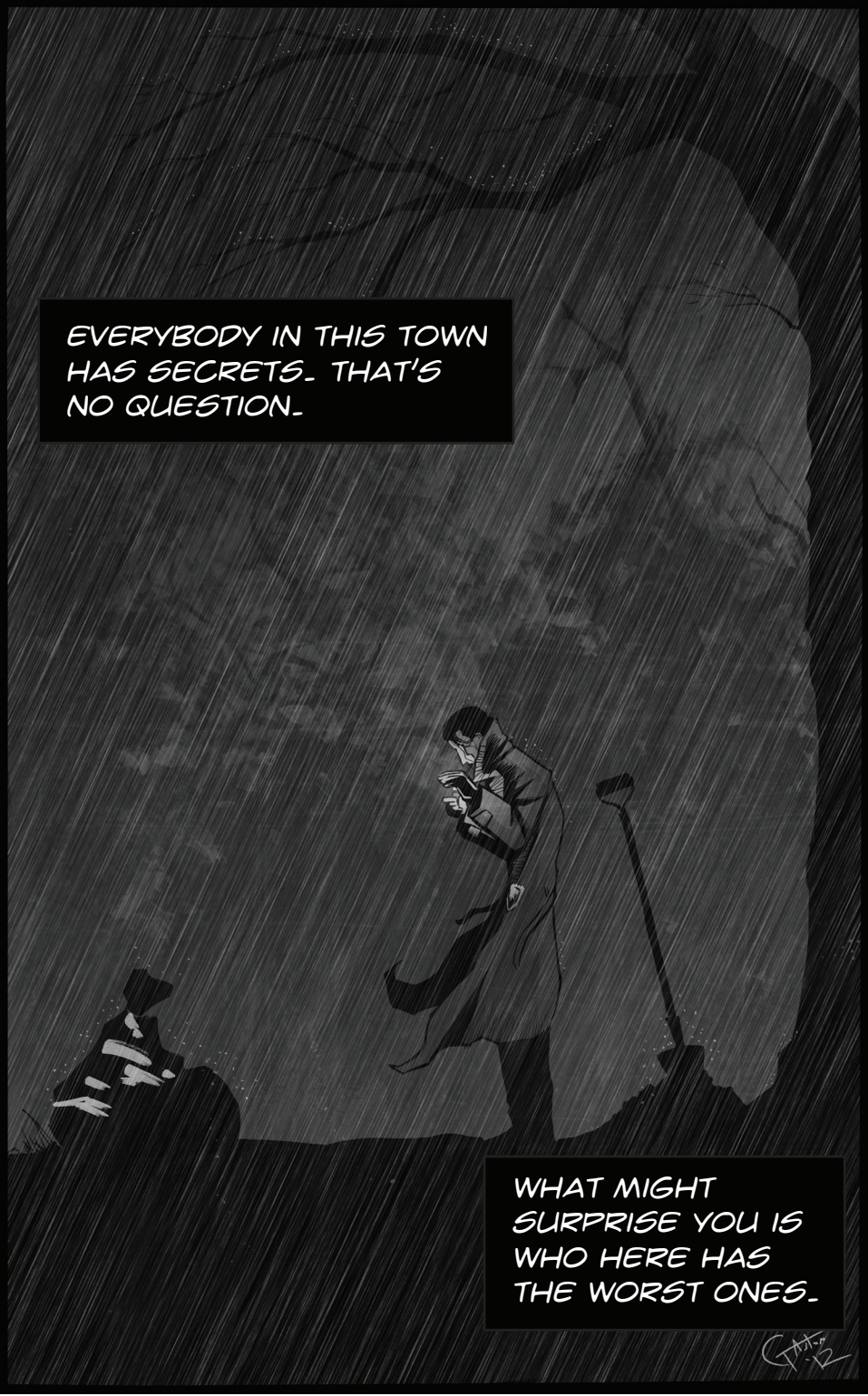
The characters will have made an enemy for life in Mr. Anthony Jaros. He'll come after them with a lawsuit, call in some favors with the local PD, have a nice little chat with their bosses, or phone up a legbreaker to go to work on them.

Anthony Jaros is a powerful man who loves his sons. Any harm that came to them will come down on the PCs tenfold.

The Fate of Terry Graham

Terry was arrested on suspicion of possession with intent given the quantity of coke in his car. He is in the possession of the Bedford PD and currently awaiting both arraignment and news of his sister.





EVERYBODY IN THIS TOWN
HAS SECRETS. THAT'S
NO QUESTION.

WHAT MIGHT
SURPRISE YOU IS
WHO HERE HAS
THE WORST ONES.

Chad
12



THEburialPLOT

People die everyday. And their deaths, mourned though they may be by the friends and family left behind, are small affairs. Then there are other deaths, like the passing of a former world leader or the all-too-soon snuffing of a young celebrity, that make headlines from Chicago to China. Then there's a third kind. Ones not as huge as movie stars and presidents but big enough. Big enough that folks outside those immediately affected take notice.

Such is the case of Nathan Cabot, a seven-year veteran of the Lamrose Police Department, who was shot and killed in the line of duty last week. The story goes that he and his partner were investigating a domestic disturbance call when a man in the house pulled a shotgun and blasted a hole in one of the windows. Cabot called for backup while his partner attempted to talk the man down. Nathan, not heeding an order to remain outside the premises, sneaked in the back door in an effort to check on the state of the other residents.

Two more officers arrived on the scene just in time to see Officer Cabot enter the living room, his gun drawn, threatening the homeowner. The man, in an apparent frenzy, turned his gun toward Nathan and pulled the trigger. Nathan fired back. He missed.

The man, though, did not.

Officer Nathan James Cabot, 31, is being buried today. Services will be held at First Unity on Broadway in Lamrose. The service is at 2p. He will be interred at 4p in a single plot at Saving Grace Cemetery on Hillbrook. In lieu of flowers, the family requests donations be made in Nathan's name to Recovery from Reye's, a

STORY THREE: THE BURIAL PLOT

charity dedicated to finding a cure to the disease that took Officer Cabot's brother at a young age.

THE SETUP

Nathan Cabot was a seven-year vet of the Lamrose Police Department. His death last week made headlines city-wide. He was a pretty boy, an honest cop, and his death brought a lot of attention to the dangers of policework.

HOOKING THE CHARACTERS

Fallen cop Nathan Cabot was a beloved member of the Lamrose Police Department. But he wasn't without his sins. Nathan died leaving behind a considerable debt to numerous bookies, all of whom might recruit the characters to check up on these rumors that maybe what folks are saying about Nathan isn't true. Rumor mill spins a tale that what happened the night of Officer Cabot's murder isn't the story that hit the papers. The characters could also be folks Nathan owes directly, cops who aren't happy with the official story, or Snoops looking to break a precinct-wide scandal.

THE SCENES

The following plays out starting from the day of Nathan Cabot's funeral. The hows and whys and wheres and whens will vary from group to group but the scenes detailed below should give you all the information you need to spin out your own twisted tale of do-gooders done wrong.

SCENE ONE: "SIX FEET DOWN"

This story begins on the day of Officer Nathan Cabot's funeral. The service is as small as the department will allow. Thing about dying with a badge pinned to your chest is you can't escape some level of pageantry in the proceedings. Besides being protocol, it's expected. A quiet burial of a boy in blue sends a bad message.

At the request of Nathan's widow, the ceremony will be closed casket. Her father's face mostly peeled off by a point-blank shot in the face is not an image Mrs. Cabot wants burned into her daughter's brain.

Scuttlebutt says Nathan's death in the line of duty is fishy. The characters are drawn into this scenario because of that reason. The word seems to originate from within the department but whispers come in that Nate may have been involved in illicit activities on the side.

The Widow Cabot is in attendance, as are members of the force. Notably absent is Nathan's friend, best man at his wedding, Emilio Vasquez. The two officers that responded to the backup call, Elliot Bielawski and Sheri Gates, are there too.

STREETS OF BEGLAM

This is a Dramatic Scene. Let the characters observe the service, possibly partake in it, and mingle a bit afterwards. Following the burial, the widow Cabot is seeing guests at a ceremony over at Baker Hall, a lodge just down the street from the precinct Nathan called home for the past seven years. They also here Elliot and Sheri talk about going to Madigan's for a drink afterwards.

If the players opt to attend the reception, go to **SCENE TWO: "THE WIDOW CABOT"** below. If they swing by Emilio's place, skip to **SCENE THREE: "THE BEST MAN."** They could also swing by Madigan's to speak with the two other officers who were with Nathan when he got shot. If they do, head to **SCENE FOUR: "TEAM EFFORT."**

SCENE TWO: "THE WIDOW CABOT"

The reception at the Cabot home is well-attended. As should be expected, the place is filled with cops, possibly making it a bit uncomfortable for some of the players. But none of them are looking to make arrests today; they're mourning their fallen colleague. Burying a brother or sister in blue buries part of them too.

Absent from the proceedings is the widow herself, Mamie Cabot, who is busying herself upstairs in the bedroom. She will politely decline any offers to help, graciously and solemnly accept all condolences, but it's obvious her mind isn't here.

Instead, she's focusing on packing—not the house but for a trip of some kind. A couple larger suitcases are already in the living room. Mamie is filling a smaller one with her daughter's clothes.

The woman isn't much inclined to talk to strangers. Unless they have a connection to her, her husband, or the police, she'll redirect them downstairs to the reception, assuming they're guests of someone she or her husband are connected to. If anyone flashes press credentials, she'll explode with something like, "You damn reporters are parasites!" or "I wish you people would just leave me alone." All those articles plastered on the dailies come from somewhere, and Mamie's loss has been a popular target lately.

Since her husband's death, Mamie has been scrutinized by everyone from the police board to her coworkers at the box factory to her daughter's teacher. Underneath her stone-faced exterior, rage boils. Comfort is the cure in this case; any character that can muster some empathy stands a good chance of starting a conversation. Attempts to bully or intimidate her will only rile her up. And Mamie has a helluva temper.

This is a Dramatic Scene. Mamie just lost her husband. Tread lightly.

If the characters are successful in their efforts to get Mamie to open up, here's what she'll say. Her words aren't mean, even when they sound it, just saddened and stressed. Mamie loved her husband and her loss is unbearable.

STORY THREE: THE BURIAL PLOT

Where are you headed?

I'm headed out of town. To see my sister. Our six-year old daughter, Galen, has only met her aunt a couple times. She lives on the coast. With Nate gone, I'd like for us all to be a little closer.

What can you tell us about the night Nathan got shot?

Nothing those fucking reporters haven't covered a thousand times already. Guy beat his wife, Nate tried to save her, he got killed. Ain't being a hero grand?

Do you believe the official story?

Why shouldn't I? Rushing to save some damsel in distress? Of course Nate would do that. Fucking white knight.

You seem upset.

I put my husband in the ground today. Yeah. I'm a little upset.

What about Nathan's parter, Emilio Vazquez?

Emilio's a nice guy. I don't blame him for Nate's death. Nate disobeyed an order.

It was a nice service, by the way.

Thank you. I hope you never have to attend one.

That's all Mamie Cabot is willing to say at the moment. Milling about the reception, the characters will overhear the official line about what happened, a lot of condolences, and they'll even spy little Galen Cabot. She's in the corner, sitting under a piano with a plate of cookies.

You must be Galen.

Yeah, that's me.

I'm sorry about what happened to your dad.

Daddy died. Mommy said he got shot.

That's what I hear too. I bet you miss your dad.

Yeah. He was funny.

The girl knows absolutely nothing about her father's death outside of him being shot—and that she overheard from a phone conversation her mother had.

After speaking with Mamie and Galen, the characters have the option of moving on to **SCENE THREE: "THE BEST MAN"** to speak with Emilio Vazquez, or they can head over to Madigan's for a drink and some face time with Officers Bielawski and Gates. If they do that, move on to **SCENE FOUR: "TEAM EFFORT."**

SCENE 3: "THE BEST MAN"

Emilio is at his apartment. A two-flight walk-up on Bedford's west side. A blue hatchback sides in his driveway. The back end is covered in mud—caking the tires—and, through the hatchback's big window, you can see an old blanket thrown atop some shovels and rakes.

He's a mess when he answers the door. The apartment smells like whiskey and cat shit. The litter box in the bathroom could use a changing.

Aside from the wondrous aroma, the apartment's not horrible. Clear the takeout containers off the kitchen and it's actually pretty clean.

This is a Dramatic Scene. Let's see what Emilio knows—and can manage to say.

The characters can leverage a couple angles when speaking with Emilio but, really, the guy's looking for a reason to talk. And his brain's sloshing around in too much drink for his filter to engage so he's likely to ramble on and on if allowed to. Saying they're here about Nate is enough to get feet in the door.

What can you tell us about Nate?

Nate became a cop because of me. He was my best friend. When we got partnered, shit, that was the best thing in the fucking world. Cleaning up the streets with my homie? That's the fucking dream, man. I was the best man at his fucking wedding. I knew him before he was a cop. He became a cop because of me! Shit.

What can you tell us about the night he died?

Fuckin' A. That goddamn night. That goddamn night. That was not the fucking plan. We had a fucking plan. And Nate, you fuck. Shit, man. Why didn't you stick to the plan?

What was the plan?

Fucking protocol. We had backup on the way. They were two streets away. Nate had to go and be a damn hero. You don't walk into a domestic disturbance call, when the dude has a fucking shotgun, and pull that superhero bullshit.

That hatchback outside belong to you?

Yeah. That's mine. Little putter has been with me for twelve years. Runs like shit but at least it gets bad gas mileage.

We noticed it's covered in mud.

Yeah. I got ran off the road last night. Took me an hour to get that thing out of a ditch.

Now, Emilio's lying here. If one of the characters catches that, they can push him for the truth. Intimidation is the best play there, as Emilio isn't a brave drunk.

Why's it really covered in mud?

Fuck, man. Fine. It got stuck in a driveway.

Which driveway?

Boddicker's Farm, man. Fuck. That old orchard out on Route M.

Isn't it shut down?

I guess so. Yeah.

Then why were you there?

I was picking up some tools. I know the guy who owns the place and he was selling me some shovels and rakes and shit.

You live in an apartment, Emilio. What are you going to do with shovels and rakes?

Fuck you, y'know. I do the yardwork for this place. Owner cuts 10% off my rent for doing it. Cops ain't fucking millionaires, you know.

Are you off work, Emilio?

Yeah. I was told to take some "mental holidays" because of Nate's death and all. Fucking bullshit. I can work. I'm fit to work. I mean, yeah, I'm drunk now because I'm not working but if I was working, I wouldn't be drunk, you know? I'm a fucking professional. I stick to the plan.

What do you know about Mamie Cabot?

Shit, man. Mamie's great. She's great. Before Nate and her were a thing, we hooked up once. Me and Mamie. Not me and Nate. She's a beautiful woman. She doesn't deserve what happened to Nate.

Do you know she's leaving?

Yeah. Heard something about that. Good for her. This town, right now, has too many memories for her. Bad ones.

What exactly happened to Nate?

He got shot. He got fucking shot.

What about the other officers there that night?

Bielawski and Gates? They're good cops. Sheri, she could be a detective. Everybody says she's gonna make detective. Good for her.

Everybody got along then?

Cops are like family. They drive you fucking crazy sometimes but we're a family.

Was Nate involved in anything...illegal?

What? Fuck you. Fuck, I ain't having this conversation.

STREETS OF BEDLAM

A question like that shuts Emilio right down. If the characters can't bluff a recovery, he'll ask them not-so-politely to leave. Even if pressured, Emilio's not going to break. It would take Interrogation to get something out of him.

If it comes to that, Emilio will begrudgingly admit that Nate owed some money. He never told Emilio what it was for, but it was a lot. Like 10 grand big.

The scene ends when the characters have what they need from Emilio. If they haven't visited Mamie yet, they can head to **SCENE TWO: "THE WIDOW CABOT."** If they want to speak with Bielawski and Gates, continue to **SCENE FOUR: "TEAM EFFORT."** Or they could head out to Boddicker's Farm by going to **SCENE FIVE: "FAR FROM THE TREE."**

Emilio Vazquez

ATTRIBUTES: Agility d6, Smarts d6, Spirit d4, Strength d8, Vigor d8

SKILLS: Cop Sense d6, Driving d10, Fighting d6, Knowledge (Bedlam) d8, Notice d4, Shooting d6

Charisma 0, Pace 6, Parry 5, Toughness 5

HINDRANCES: Minor Enemy, Anthony Jaros

EDGES: Command Presence, Fool's Chances

SCENE FOUR: "TEAM EFFORT"

Elliot Bielawski and Sheri Gates responded to the backup call placed by Officer Cabot the night of his murder. Elliot, 28, is a four-year vet with the Lamrose police department was the junior officer on the scene. His partner, 42-year old Sheri Gates, was senior, even over Vazquez and Cabot. Elliot has a neatly-trimmed goatee. He's tall, young, but his face is of an older man.

Both attended Nathan's funeral earlier that day but opted to retire to Madigan's Pub instead of attending the reception. By the time the characters get there, the two are trading shots and watching the ballgame on TV. A long-standing badge bar, Madigan's is relatively empty today.

Despite the alcohol in their system, they're both quite reserved. If the characters don't have a good reason for poking their heads in, it's probably best to act like patrons making chit-chat to break the ice.

This is a Dramatic Scene. Time to talk up Bielawski and Gates.

When asked questions, they'll back up each other's statements, no matter who spoke first. The two are unified, suspiciously so.

You both knew Nathan Cabot, right?

Of course. Everybody knows Nathan Cabot now. His death was front page news.

STORY THREE: THE BURIAL PLOT

We saw you at the funeral.

We're cops. I bet you saw a lot of cops at his funeral. God! Where's the fucking defense here?

Defense? What do you mean—

Sorry. Watching the game. What were we talking about?

This conversation goes like this until the characters do something to take control of the situation.

You were there the night he was shot, right?

Who are you again?

After any question along this line is asked, their attitudes change completely. The moment the characters let out they're not just bar patrons making small talk, they are both far more guarded about their answers. If the characters can find a way to continue the line of questioning though:

What can you tell us about the night Nathan was shot?

It was a domestic violence call. Neighbors complained about noise coming out of a house on Windale. Nathan was one of the cops first on the scene. Guy in the house had a gun. He called for backup and we responded. He was under orders not to enter the premises until we arrived. He did anyway.

Guy turned his gun on Nate. Nate called out. Guy fired. Nate fired. Nate missed. Elliot took the guy with the shotgun out. Big old clusterfuck.

At the mentioning of what he did, Elliot will down a shot and order up two more. It was his first kill. He's not proud of it, even though the situation demanded it. Even though he was avenging a friend.

What about Emilio?

Emilio's a good guy. He lost his partner. Nobody should have to go through that. I hear he's taking it hard. Who wouldn't?

What about Nathan's widow, Mamie?

She lost her husband. Their girl lost her father. That's all you need to know.

She mentioned something about leaving.

She should. She should get away for a while.

Thank you for your time.

Yeah.

Once the exchange is over, the scene ends. The next move is up to the characters. They could visit the funeral home where Nathan was interred in **SCENE SEVEN: "FINAL RESTING PLACE"** or head to Boddicker's Farm in **SCENE FIVE: "FAR FROM THE TREE."**

STREETS OF BEDLAM

Elliot Bielawski

ATTRIBUTES: Agility d6, Smarts d6, Spirit d4, Strength d8, Vigor d8

SKILLS: Cop Sense d4, Driving d10, Fighting d6, Knowledge (Bedlam) d8, Notice d4, Shooting d8

Charisma 0, Pace 6, Parry 5, Toughness 5

HINDRANCES: Loyal, Stubborn

EDGES: Heroic, Minor Enemy (Mr. Dinunzio)

GEAR: Glock 9mm

Sheri Gates

ATTRIBUTES: Agility d6, Smarts d6, Spirit d4, Strength d8, Vigor d8

SKILLS: Cop Sense d8, Driving d10, Fighting d4, Knowledge (Bedlam) d8, Notice d4, Shooting d8

Charisma 0, Pace 6, Parry 4, Toughness 5

HINDRANCES: Loyal

EDGES: Brave, Danger Sense, Fool's Chances

GEAR: Glock 9mm

SCENE FIVE: "FAR FROM THE TREE"

Boddicker's Farm. Way out on the western edge of Bedford sits a 12-acre farm that used to be an apple orchard. It went into disrepair some years back, after the original owner's kids inherited the place and failed to maintain it. Since then, it's been sitting "For Sale" with every passing year making a resurgence less and less likely. Which is a shame. It used to be a nice place.

A chain running between two posts guards the driveway. It's just dangling from a hook on either side though and easy to remove. The main building sits about 100 feet from the road. The cartoon worm greeting all visitors from the front of the barn is weathered but can still be made out for the most part.

This is an Investigation Scene. No crime has been committed here so there's no need to break out the Investigation rules. Just give the characters time to look over the place. They might find some interesting items.

In the House

The house was meant for living. Like a lot of orchards, the owners lived on the property. The bi-level is old but isn't too out of date. The wiring and appliances are relatively new. While the land's fallen into disrepair, the house is kempt. Or was. For a place that's supposedly unoccupied, two strange things stick out.

First, there's water on the sink. Only a couple droplets but someone ran the faucet recently.

STORY THREE: THE BURIAL PLOT

Second, in the living room, there's a duffel bag, a knapsack, and a foam cooler full of mostly-melted ice cubes and a couple cans of diet soda.

In the Barn

Lots of wooden barrels, a couple wheel barrows, a cider press, and an old standup popcorn cart. Must fills the air from the hay all over the floor.

In the Field

The orchard covers twelve acres. Good luck pacing that on foot. Even split up, it'd be near impossible to locate anything of value there, especially if, say, a person were hiding out there.

So yeah, looks like somebody's occupying this supposedly unoccupied orchard. The characters have a couple options. They can check in with Emilio in **SCENE SIX: "THE DEBT,"** head to the funeral parlor in **SCENE SEVEN: "FINAL RESTING PLACE,"** or head back to the Cabot home in **SCENE EIGHT: "A QUICK EXIT."** A return to Madigan's yields nothing. Gates and Bielawski are gone with no note as to where they went.

SCENE SIX: "THE DEBT"

Back at his apartment, Emilio's another couple sheets to the wind. But it's not Nathan's death he's trying to erase with booze. It's something else. Time for the characters to get to the root of this.

What's going on, Emilio?

Emilio's a mess. He's drunk as hell and blubbering. Any filter he has, any inhibitions or notion of self-preservation are gone. He talks. The problem comes in understanding him.

The Night of the Murder

Nathan's not dead. He didn't die. What you heard? It's true. Almost all of it. Except for Nathan. He's not dead.

If he's alive, why did you lie?

Look, earlier. When I said me and Mamie hooked up before she was with Nate. That's a lie. We had an affair. It was early on. And Galen's not my kid or anything but it's always stuck with me. Having them around, having what I'll never have, it hurt me every time I saw them together. Them getting away, it's not only good for them. It's good for me.

Where's Nathan, Emilio?

I don't know. Talk to Mamie. She's gonna meet him tonight.

At that point, Emilio reduces to nothing but sobs. He's worthless at this point.

STREETS OF BEDLAM

If the characters want to head back to the Cabot home, go to **SCENE EIGHT: "A QUICK EXIT."** If they have interest in speaking with the funeral home, continue to **SCENE SEVEN: "FINAL RESTING PLACE."**

SCENE SEVEN: "FINAL RESTING PLACE"

Final Blessings, the funeral home that processed Nathan Cabot's remains is up on Cherry Hill. The director, Thomas Springer, is just finishing up for the day. He will avail himself for the character's questions but will resolve to not answer sensitive inquiries without, say, monetary compensation.

Yeah, seems the head of the parlor is about crooked as a toppled casket. While he'll recite the standard lines about helping "those who are grieving find light again" and "we all return to the dirt" he'll chase his tail unless the characters cough up green. Or lean into him with threats or seduction.

For their money (or for flexing their interpersonal skills), Thomas has quite a bit to say. It's hard to pull a body switch in this day and age but the Cabot case is not the first one he's done.

Truth is, Thomas has no idea if Nathan Cabot is alive or dead. But he does know that it wasn't Officer Cabot in the casket this morning. In fact, Nathan's body was never received by Final Blessings. They received a body, and it was marked as Nathan Cabot, but the cop's picture had been all over the place.

Where did the body come from?

The morgue, I assume.

So the hospital delivered it?

No, the transportation of remains falls upon the home. In this case, us. I drove to a location where a handsome woman assisted with loading the body into the vehicle.

A woman?

Sheri. Sheri Gates.

Was anyone with her?

Two men. A Hispanic gentleman and a tall man—a young man—with a nicely-trimmed beard. They were very accommodating.

You mean they paid you well?

As I said: very accommodating.

You do this often?

I have bills, you understand. The same as anyone.

So where's Nathan?

I'm sure I have no idea.

STORY THREE: THE BURIAL PLOT

If the characters have covered all the bases so far, continue on to **SCENE EIGHT: "A QUICK EXIT."** Time to revisit Mamie and get some answers.

SCENE EIGHT: "A QUICK EXIT"

When the characters near the Cabot home, they see Mamie, having just pulled out of the driveway, heading down the road. The luggage from earlier takes up whatever part of the backseat Galen isn't.

If the characters explore the Cabot home, it's locked up tight. Breaking in doesn't provide any further clues. Evidence of the reception covers the place. It's obvious nobody stayed behind to help with the clean-up.

Seems Mamie is leaving town.

This is a Spotlight Scene. Where's Mamie going?

Mamie Catches On

Mamie's no dummy. Unless the characters make an effort to not be seen, she'll pick up their tail and try to divert her route in an effort to lose them. She won't take crazy turn or speed through traffic lights—her child's in the back seat after all—but she knows some moves.

If the characters do anything that puts her or her child in danger, she'll place a call to some cop friends which draws a lot of unwanted attention their way.

Mamie Gets Drawn Out

If the characters are too overt in their tail, Mamie will pull over. She'll get out of the car and confront them. She'll insist she's just going to her sister's house and doesn't know why they are harassing her.

Mamie Cabot

ATTRIBUTES: Agility d6, Smarts d6, Spirit d4, Strength d8, Vigor d8

SKILLS: Driving d6, Notice d4, Persuasion d6, Taunt d4

Charisma 0, Pace 6, Parry 5, Toughness 5

HINDRANCES: Cautious, Pacifist

EDGES: Attractive, City Born

Police Driver

ATTRIBUTES: Agility d8, Smarts d6, Spirit d6, Strength d6, Vigor d6

SKILLS: Cop Sense d4, Driving d8, Fighting d4, Notice d4, Shooting d8

Charisma 0, Pace 6, Parry 5, Toughness 5

HINDRANCES: Stubborn

EDGES: Quick

GEAR: Glock gmm

STREETS OF BEDLAM

Odds are good the characters will have a counterargument to Mamie's claim by this point. If they let on that they know Nathan wasn't the guy buried this morning or that Nathan is still alive, she'll crack. She's dealt with too much lately to maintain the facade. She asks that they be cool so as not to alarm Galen in the backseat. She says that she'll lead them to where Nathan is. But, please, don't hurt her and her child. Continue on to **SCENE NINE: "COMING CLEAN."**

They Tail Mamie

Assuming the characters manage to stay on her for the entire trip, they may recognize where she's going: Boddicker's Farm. Well well well. Continue on to **SCENE NINE: "COMING CLEAN."**

SCENE NINE: "COMING CLEAN"

As Mamie pulls up to Boddicker's Farm, a figure rushes towards her car. It's Nathan Cabot. He has a bag in his hand and is about to hop into the sedan when he spies the characters.

When the characters make their presence known, Nathan gets between them and his family. He has a gun but he's not anxious to use it. If Nathan's drawn into the light, the characters can see his left shoulder is bandaged.

Nathan saw the characters roaming around earlier and ran out to the fields. He hid up in a tree until he thought it might be safe to head back to the house. By then, the characters had gone. He called his wife and told her to pack up. It was time to go. He undid the chain and was waiting in the bushes for her. He's ready to go.

His primary concern is his wife and child. Nathan doesn't want them to get hurt. He doesn't know who the characters are (likely doesn't anyway) or what they want (now might be a good time for them to tell him) but all he wants is to protect his family. He wants to start over in a new place. He has a friend a few states away that will help them rebuild their lives.

All he asks is that they let him and his family walk away.

If Asked about the Night He Supposedly Died

The domestic disturbance call came in. He and Emilio responded. The guy had a gun, all that's true, and they called for backup. Bielawski and Gates were

PLAYING IT COOL

The characters may decide to lay low and let Nathan and Mamie reunite without drawing any attention. It's not easy to do--there's not much around to hide in--but it's possible. Following the Cabots in their car leads the players on a 500 mile drive out of state.

STORY THREE: THE BURIAL PLOT

on their way but Nathan had a bad feeling about the husband. The guy was high on something—Hammer maybe, because that neighborhood is notorious for Hammerheads—and he stopped responding to Nathan’s attempts to calm down.

Emilio kept an eye on the guy while Nathan rounded the house. He pushed through the back door and leveled his gun at him. The guy turned, fired his shotgun. Both barrels. One after the other. Bang. Bang.

One shot went wild, hit the wall. Another tore apart Nathan’s left shoulder. Nathan returned fire and missed. By that time, backup was on the scene. Bielawski took aim and fired. The guy dropped. So did Nathan. Shock, or something, took over and he fell to the floor. He was en route to the hospital when he had the idea.

Nathan has a lot of friends. They like him. They knew he was up to his eyeballs in debt. He called in some favors—a lot of cops called in some favors—and before long Nathan Cabot was a fallen officer. He had his out. He had his fresh start.

If Asked about the Debt

Cabot admits he did owe money. A lot of money. Not the 10 grand Emilio quoted but over \$37k. He fell into a gambling rut and it burned him bad. He and his wife were flailing. And with a little girl to support? It was killing them.

The emotion Mamie showed earlier was legit, though not from the source folks would thought. Mamie’s anger comes from having to uproot their lives, pull Galen from a school she loves and is doing well in, and go off to god knows where all because of Nate’s stupid fucking addiction. At this point, she’s ready to take Galen and walk away.

Then Backup Arrives

Gates and Bielawski come out of the house. They had just told Nathan the characters talked to them earlier (if the characters did, that is). They’ll admit to the switch at the funeral home but implore the characters to let Nathan and his family go. They have nothing in Bedlam anymore. They just want a new start. Nate fucked up and he’s sorry.



Nathan Cabot

ATTRIBUTES: Agility d6, Smarts d4, Spirit d6, Strength d6, Vigor d4

SKILLS: Driving d6, Notice d4, Persuasion d8, Shooting d6

Charisma 0, Pace 6, Parry 5, Toughness 5

HINDRANCES: Heroic, Minor Enemy (Sister Mina)

EDGES: City Born, Luck

GEAR: Glock 9mm

STREETS OF BEDLAM

If Asked about the Funeral

It was a homeless guy. A John Doe that died in the ER that morning. Somebody no one would miss.

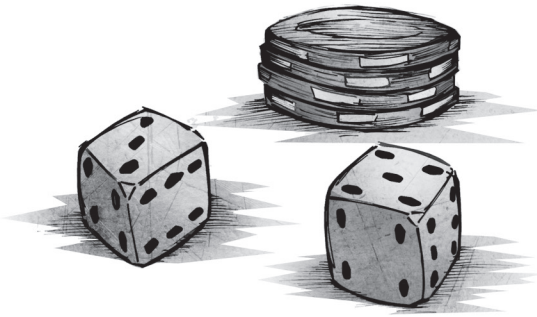
What Happens Next?

It's up to the characters whether they want to turn Nathan in or let him walk away. Gates and Bielawski aren't going to dig even deeper holes by threatening the characters (though they will defend him if the cast gets violent), and Nathan is not going to draw his gun in anger in front of his child. If they opt to turn him, he'll kiss his wife and child goodbye and follow the characters.

THE ENDINGS

If the characters hold Nathan accountable, a shitstorm surfaces. Not only is Nathan and his family held accountable for their debt, a media frenzy goes after Nathan, the Lamrose PD, the hospital system, and Final Blessings funeral home. Elliot Bielawski and Emilio Vazquez are booted from the force. Gates, who makes a deal, eventually gets promoted to detective. She's made an unwilling accomplice by the press.

If they let him go, Nathan and his family start a new life outside of Bedlam. They're never heard from again. A couple weeks later, the characters received a postcard from the Recovery from Reye's Foundation thanking them for the generous donation.





SOME PEOPLE, YOU
UNDERSTAND WHY THEY
DO THE THINGS THEY DO.



OTHERS, THOUGH---



G*D KNOWS
WHAT'S GOING ON
IN THEIR HEADS.



thatGOT REAL back MAN'Sa scratcher

The first rash of killings was twenty-five years ago. When the seventh victim was found, girl named Julia Marquart, we thought we had him pegged. This was the culmination of eighteen months of sleepless nights, broken leads, six dead bodies adding up to less than 100 years among them, and I endured every last one of them. It was my case.

We just needed for him to strike one more time. Hey, don't look so shocked. Would that we were all fairy witches who could hoodoo-vooodoo the whereabouts of bad guys but it ain't that simple. You learn what you can, do what you can, but you only have so many plays. And sometimes the ball's in the bad guy's court and you have to wait for him to take the shot.

Is that a mixed metaphor? I dunno. I don't sleep much anymore. Brain's awash with drink and exhaustion and fucked if I know what's real or not anymore.

Goddamn psychopath. Took more my life away. Didn't even have the common courtesy to poke his head up one more time for us to squeeze it like the pimple on the city's ass that it was.

No. He went into hiding. Blended in with the masses like seven was all he wanted. Goddamn psychopath.

Fuck him. I was glad he was gone. Glad to be rid of him. Did we find him? No. But no one else had to die so I guess you count your blessings.

I guess.

Twenty-five years. I went from eager beaver dick looking to prove himself to this. Fat and tired. And retired, more importantly. And I ain't sticking my neck

STORY FOUR: THAT MAN'S GOT A REAL BACKSCRATCHER

out for nothing. I don't care if it looks like he's back. Two more victims in the past month. Same damn MO as our man.

Same damn MO.

Return of a madman? Some bullshit copycat? Fucked if I know.

Fucked if I care. I just want to enjoy my days and drink myself into oblivion.

THE SETUP

A quarter-century ago, over the course of a year and a half, a psychopath terrorized Bedlam. His victims were all young—from age 12 to age 21—and every single one was murdered in a horrifically gruesome manner. The killer used knives, long and thin, and liked to peel the skin off each victim. Not all of it, just enough to create a pattern. Each one was his little work of art.

After seven vics, he disappeared. And now he's back. But why? And how many more will die?

HOOKING THE CHARACTERS

The scenes below begin at the night of the crash. It makes sense for some

THE SCENES

He's back. And you have to find him. You have ten scenes until he gets from his second victim until his third. Do your job and you'll bring a madman to justice. Fail, and another young person dies.

Good luck.

SCENE ONE: "THE TWO GIRLS"

The first girl barely made headlines. Just another body murdered. Yeah, death sucks, and families are torn apart, temporarily at least, but you gotta fight to make a headline in this town. Too much competition for the public's attention. Besides, the good people of Bedlam would rather know which celebutante's ass got fat or what the latest tiara-headed toddler had for breakfast than be bogged down by a pretty face that got all sliced up. Also, the first girl was black. Dead black girls don't make good headlines.

The second girl, though, that's a different story. She was nabbed from the same general area and her parents are making a huge stink about it. Good for them. Also, she's blonde-haired, blue-eyed, and pale as a winter morning. The outlets eat that shit up.

The First Girl

Angela Debevec, 15. Angie was a Sophomore at Teller High School. She got grades, played center on the JV basketball team, and was enrolled in the state's mandatory driver's education program in anticipation of her birthday next month.

STREETS OF BEGLAM

She was last seen alive exiting the Mayflowers Department Store in Lamrose's North Ranson Mall. Angie bought a new pair of Size 9 sneakers. She paid cash (\$43 and some change) and left through the northwestern exit.

That was three weeks ago. Her body was found five days later in the parking lot of the Burger Queen on Almeady in Lamrose. An employee opening up for the breakfast shift found her near the dumpster.

Coroner's report listed the cause of death as homicide. Angie had been sliced to shit, neck to navel. Someone stabbed her right in the eyes. They popped like swollen grapes.

The Second Girl

Rochelle Washington, 19. Rocky was a Sophomore at Big Ben. She had yet to declare a major. Prior to Big Ben, she attended Teller High School in Lamrose, same as Angela Debevec.

Rochelle was last seen coming out of North Ranson Mall too. The exit by the food court. She had just worked a pick-up shift at Lucky Cluckers, serving the good shoppers of Lamrose a variety of fried chicken offerings with a smile. Rocky punched out at 7:06pm and walked out to her car.

That was last week. A jogger discovered her body early this morning in the lawn of a dog park in Lamrose's southside. Like Angela, Rochelle had numerous lacerations across her torso. And two knives—or something like knives—took out both of her pretty little eyes.

Drop the Bomb...

This is a Dramatic Scene. Let the news sink into the players. Give them a buy-in to the murders. Maybe one of the victims was a friend, a friend's kid, or possibly even a family member. Rochelle was in college so maybe a younger character knows her from there. Angela is a good kid—honor roll student with a good heart—so players may know her from the work she did at the community centers and retirement homes.

As for witnesses to the abductions, there are none. Nobody ever came forward anyway. Holly, the cashier at Mayflowers remembers Angie well enough ("She was my last customer before I went on break. She was wearing a shirt with a Brazilian flag on it.") Rochelle's coworker, Devin Grant, told her to leave early. ("It was really slow, like Tuesday nights usually are, and Rocky was just filling in because Casey's lame ass got fired so, yeah, I told her to go.")

One more thing the characters might know is that these two murders bare a striking similarity to some murders that happened 25 years ago. Those killings went on for six months and saw seven victims before the murders dried up. The cops did their best but there simply wasn't much to go on. They figure the culprit was satisfied, died, or moved away. The so-called Knife's Edge Killer up and vanished with no justice, no peace, for the families affected.

STORY FOUR: THAT MAN'S GOT A REAL BACKSCRATCHER

...and Walk Away

Once the players are up to speed, they have two main leads. They can either talk with Angela's parents, the Debevecs, or Rochelle's parents, Mr. and Mrs. Washington. For the former, continue on to **SCENE TWO: "THE DEBEVECS."** For the latter, continue on to **SCENE THREE: "THE WASHINGTONS."**

SCENE TWO: "THE DEBEVECS"

Allen and Gloria Debevec live in the Hurtspark District of Lamrose. One of the area's better developments, Hurtspark is named at the Cyrus T. Hurt Memorial Park it borders. You can't pull into Hurtspark without driving past its namesake wherein the players will see a bunch of neighborhood kids playing on the jungle bars, swings, and basketball court. The same basketball court that Angie Debevec practiced on almost every weeknight.

Allen and Gloria's home, 19 Coolidge Drive, is a tan split-level on a corner lot. Allen and Gloria are both home. They have been most days. Allen, who works construction, and Gloria, a dental hygienist, haven't been going into work much since their daughter's passing.

Allen is most likely in the backyard smoking. He quit twelve years ago, when Angie was still just little, but he's been steadily killing his lungs for three weeks now. Gloria spends her time watching courtroom dramas and home shopping. They don't speak much to anybody anymore, least of all each other.

They won't be up for much chit-chat unless the characters can come up with a good reason for them to do so. Any Scoops in the party can play that angle. The Debevecs would love to see a little more coverage on Angie's murder. Especially now that another victim has been found.

This is a Dramatic Scene. Can the Debevecs shine some light on their daughter's murder?

My condolences on your loss.

Thank you.

What can you tell me about your daughter?

Angie was a good kid. She loved sports. She was a good student. Had lots of friends. She loved reading. Her favorite book was *Oliver Twist*. Loved it ever since she was a kid. She'd read it every year.

Would anyone want to harm your daughter?

No. Nobody.

Did Angela know the second victim? Rochelle Washington?

At this, the Debevecs will pause a moment before answering.

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Yes, they did. They met at a church group called New Beginnings. It's for kids with troubled backgrounds who want to start over. Angela and Rochelle were councilors. They helped the troubled kids find G*d and a new path.

New Beginnings?

A program for kids with troubled histories. First Unity Church on Broadway spearheaded it. The program didn't do so well so they shut it down after about eight months. Angie volunteered there the whole time though.

So Angela was a churchgoer?

Unitarian Universalist. We all are. First Unity is our church. Do you mind if we take a look at Angela's room?

If the characters can come up with a good reason, they won't mind. But the Debevecs aren't about to allow some lookie-lous to poke around their deceased daughter's things just for shits and giggles.

Inside Angela's room, they'll find sports trophies (mostly for basketball but one for swimming and another for soccer), some academic accolades, and lots of pictures of her friends. Her bright pink laptop with that Japanese cat on the front sits next to her mirror. The battery's gone long dead but there's nothing on their beyond some innocuous emails and homework anyway. Not even the Internet search history has anything to raise an eyebrow over.

In one of the pictures, Angela has her arm around the shoulder of Rochelle Washington. They're both a couple years younger than they are now. The banner behind them says "New Beginnings—Helping Others Help Themselves."

Thank you for your time.

Just as the Q&A wraps up, Allen Debevec will get a call on his work phone. He'll take it, assuming it's his boss, but will almost drop the phone when he hears who's on the other line. He'll scramble for a pen and paper, and quickly jot down some information. Before he can say anything else, the person on the other end hangs up. Stunned, Allen will look at his wife and then the player characters.

"It was Angie's killer. He said he's sorry. He wants to meet. He wants to apologize in person."

What Mr. Debevec wrote is an address and a time. 419 East Warren. 10p.

It's up to the player characters how they'll consult the Debevecs and whether or not the players will meet in their stead, accompany the grieving parents, or stay out of it entirely.

If the characters decide to visit the second victim's parents, go on to **SCENE THREE: "THE WASHINGTONS."** Should they want to check in on that New Beginnings business over at First Unity, go to **SCENE FOUR: "THE CHURCH."** If they are going to be at that meeting at 419 East Warren, proceed to **SCENE FIVE: "THE WORKSHOP."**

STORY FOUR: THAT MAN'S GOT A REAL BACKSCRATCHER

SCENE THREE: "THE WASHINGTONS"

The Washingtons live about seven blocks from the Debevecs, farther out from the park, in a neighborhood without a name. The houses are nice though, and the Washingtons have a newer white bi-level on a cul-de-sac. Their minivan is parked in the driveway, next to a police car.

Now, Rochelle's murder just happened so the Washingtons are distraught on a level I hope you never experience. Mark Washington's sadness has turned into anger. He's burning white with fury. Sarah Washington is a stone still, like marble. Not calm, not peaceful, just still. She's not even blinking.

The cops have already come and gone, taken their notes and statements, and the cop car in the driveway belongs to Officer Daryl Chapman, a long-time friend of Sarah's. He's there half in an official capacity and half as a guy trying to help his friends. He's no lawyer though and won't advise the grieving couple but he will shoot down any questions he's afraid will upset the two further. And he is a cop, so he has some authority when it comes to folks stepping over lines better left not stepped over.

This is a Dramatic Scene. The Washingtons have just lost their daughter and the characters are looking to get some information.

My condolences on your loss.

Thank you.

What can you tell me about your daughter?

Rochelle was the light of my life. She was everything you could possibly want in a daughter.

Would anyone want to harm your daughter?

No. Everyone loved her.

Did Rochelle know the first victim?

We remember when she died—when Angela was killed—about Rochelle telling us she knew the girl from that church group she used to go to.

New Beginnings?

That's the one, yeah. It was at that church, First Unity. They were counselors, or "missionaries" as they called themselves.

So Rochelle was a churchgoer?

Sort of, yeah. We're not very religious ourselves. Sarah's Jewish and I was raised Catholic but we don't really practice. Outside of holiday stuff. Church was more Rochelle's thing. She got into in Middle School and, well, we weren't really gonna discourage it.

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Do you mind if we take a look at Rochelle's room?

The Washingtons are unsure about that and their friend Daryl will interject unless the characters can provide a damn good reason. If the characters can manage to sell them on it, they'll find a couple academic awards in frames along the wall, a lot of jewelry—mostly necklaces and earrings—and a stack of religion-focused reading materials, including a dog-eared and flagged copy of the New International Bible (modern translation). Girl was thorough.

Numerous pictures adorn the mirror above her dresser. A ring of smiling faces, old friends, and memorable occasions. Angela Debevec is in one of the photos. She's grinning big as anything, her smile like sunshine. Behind her is a banner that reads "New Beginnings—Helping Others Help Themselves." On the back, somebody wrote "Changing Hearts and Changing Minds!!!" in black marker.

A newspaper article is taped to the mirror below the picture. The headline reads "Teens Helping Teens Find Purpose." It's a short piece on the New Beginnings program where both Angela and Rochelle, along with a few other kids, are interviewed. The byline reads Paolo di Verni, a staff writer for the paper.

Thank you for your time.

Yeah. Sure.

When the characters are done with the Washingtons, their cop friend Daryl will escort them out. If the players have been respectful and courteous, the officer will make a remark about these crimes looking a lot like the ones from twenty-five years ago. If pressed for more information, Chapman, whose dad and granddad were both cops, will mention that his dad was working the desk back when the so-called Knife's Edge Killer did his first tour. He'll say they never could get anything on the guy and how much that chapped at the hides of everybody. His dad used to tell him nightmares about the crime scenes—real horror show stuff. Anyway, drive safe.

If the characters haven't spoken with the Debevecs yet, they can go back to **SCENE TWO: "THE DEBEVECS."** If it's time to meet the supposed killer, head to **SCENE FIVE: "THE WORKSHOP."** If the characters want to visit First Unity, continue on to **SCENE FOUR: "THE CHURCH."**

THE OTHER KIDS IN THE ARTICLE

The characters may decide to look up the other kids in the article but, as written, the leads go nowhere. Two other teens are named, Victor Morales and Bryan Cross, but they're not in danger. Feel free to explore that avenue--and if you see a way to incorporate them into this story, go ahead!--but while New Beginnings plays a role in this scenario, Victor and Bryan are safe.

STORY FOUR: THAT MAN'S GOT A REAL BACKSCRATCHER

SCENE FOUR: "THE CHURCH"

First Unity is a modest single-floor church on the northern end of Broadway. The sign outside reads "All Are Welcome" and the message never changes. Because the church's philosophy never changes. The main doors open up to a short hallway. Door on the left leads to what most folks think of when they think of church. Another door leads to the administrative offices and another leads to a large area often used as a meeting room for one of the Anonymous groups that holds meetings throughout the week.

Michael Riordan runs the place. Unlike others in his position, he doesn't like titles like "pastor" or "reverend." Folks just call him Mike. And he doesn't adhere to the adornments such as a collar. "It carries too much baggage for some folks."

As you may have guessed, Mike Riordan is relaxed in his demeanor and progressive when it comes to organized religion in the modern world. He came to First Unity after the previous reverend took ill. Mike's in his mid-40s but comes across as much younger. He has an energy that's infectious. He'll gladly sit down with the characters to discuss the girls, the New Beginnings initiative, their own spiritual journeys, or whatever's on their mind.

This is a Dramatic Scene. Let's see what Mike has to say.

What can you tell us about Angela Debevec?

Angie and her parents have been coming to First Unity since before I got here. Gregory, my predecessor, spoke highly of the Debevecs and he was right. Good people. It's a real shame what happened to Angela.

What can you tell us about Rochelle Washington?

Now that's a different story. I've met Rochelle's parents maybe once. They really don't seem to like church that much. Rochelle came to First Unity because of a program I started up.

New Beginnings?

Oh, you've heard of it? Yes. That's the one. It was a nice idea but it was hard to sustain. We ran it three days a week, for a few hours every evening. We scheduled it for after school. It's usually best to do that when teens are involved. Otherwise they go off to the mall or the coffee shop or wherever. Angela and Rochelle both acted as "missionaries"—that's what the teens called themselves—and it was their mission to help teens with rough histories or who came from problematic family situations to find a sense of purpose. Angela and Rochelle were exceptional. It was designed to be about teens helping teens because folks like me, well, we can only relate so much. We can empathize, certainly, but sometimes kids need peers who can sympathize. Who can see the world through a similar perspective.

So why did it close down?

Lack of interest? Lack of support? Angie and Rochelle—or “Rocky” as her friends called her—came in steadily enough but even Rochelle stopped. And it was hard to get teens with problems to come talk to us. Maybe it was being associated with a church, it’s hard to say. A lot of teens have problems they think are just how things are. It’s a real shame. We had a good run though. About ten months or so.

Do you think it’s a coincidence that the two victims were both part of New Beginnings?

Honestly, my fear is that it’s someone in the neighborhood. Possibly someone who attends service here. A coincidence? I don’t know. But it’s unnerving, yes. Definitely.

Do you remember a journalist named Paolo di Verni doing a piece on New Beginnings?

I think so? I’m afraid I’m not as good at names as I probably should be. I know the people who come here regularly but unless I see a face sometimes the names don’t ring any bells. But I do remember the article. We had been going for about a month or so when we got the call. Two people came by, a writer and a photographer, and they observed a couple hours of the program one night.

Did anyone suspicious hang around Angela or Rochelle?

No. Not that I remember. Both were very attractive girls and I’m sure they had their share of would-be suitors but I don’t recall anyone bothering them or showing undue interest in them.

Thank you for your time.

Absolutely. And, please, if you need anything else from me, don’t hesitate to call.

Mike will give the characters his business card with his cell phone and email address on it. Afterwards, he’ll escort them out the front door.

Seems First Unity was a dead end. It offered some insight into the girls and the program but no new information.

Or so it seems. Before the characters can leave, the office manager for the church, Lillian Cambridge, will come out to see them. Lillian overheard their conversation with Mike and wanted to add a few details.

Everything Mike had to say was likely true, from his perspective, but Lillian did see an altercation between Rochelle and an older man towards the end

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of the New Beginnings program. The man was short, balding, and had a thick goatee. Lillian didn't recognize him—she had just started working there at that time—but the two talked for about five minutes, a conversation that Rochelle seemed very uncomfortable about. Eventually the man left and Rochelle got in her car. Two years later, and nothing seemed to come of it, but that exchange has stuck in Lillian's head this whole time.

From here, the players can visit either the Debevecs (**SCENE TWO: "THE DEBEVECS"**) or the Washingtons (**SCENE THREE: "THE WASHINGTONS"**) if they haven't spoken to both families yet. Otherwise, the only thing left to do is meet the supposed killer at 419 East Warren. To do that, continue on to **SCENE FIVE: "THE WORKSHOP."**

SCENE FIVE: "THE WORKSHOP"

419 East Warren is an abandoned paper mill outside Lamrose's Warehouse District. It last operated about three years ago before the mother company centralized all its production to the factory in Delaware. While no one reports to work here anymore, the facility is a snapshot of its past. The machines are still in there, the power is still on, and the warehouse is full of pallet loaders, conveyor belts, and stacks of unshipped products. Remnants of past squatters are visible here and there though no one seems to be occupying the place currently.

When the characters pull into the large parking lot, they'll see the loading door to the side warehouse is unlocked and open to about five feet above the ground. The employee entrance and office entrances are both locked with a padlock and chain. If they have the tools and the acumen, the characters can go in that way. Otherwise, the warehouse door is the obvious entry point.

If the Debevecs are Meeting the Characters There

The Debevecs's care is there but only Allen is inside. And he's packing. If asked about Gloria, Allen will say he wanted to handle this alone.

If the Characters are Going Alone

Allen is there anyway. He has a gun and a head for revenge. No way is he gonna let the son of a bitch who murdered his little girl live to see morning.

The characters can try to talk Allen out of it but he's a hard sell. Even if they're successful, he'll sneak in after them (provided they don't shut him out somehow). Allen is not thinking clearly and won't hesitate to threaten the characters.

The Outside of the Facility

We already talked about the available entrances so we'll cover the rest of the facility. It's about 25,000 square feet with of that taken up by the production floor. About a third of the building is warehouse space while the remainder is

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where the former offices used to be. The exterior has an unremarkable concrete finish with a vandalized and halfway broken sign that once said “Glynnis Paper Products.”

The Inside of the Facility

What the characters first see depends on which entrance they took. The main door with the padlock and chain leads to a small reception area that feeds into some office corridors. The offices number seven total. The doors are a mix of open and closed; none are locked. One is slightly blocked by a toppled file cabinet but the characters can easily push through.

The offices lead to a common area employees used a breakroom and lunch area. The tables have been folded up and pushed into corners. The soda machines are gone and the snack dispensers are present but empty. You can get to the production floor from the common area.

The production floor is massive and full of fourdriniers and linerboard machines, pulping stations, and other paper mill necessities. None of them have been run in over 36 months and show it. Flipping on the lights will bring the stark gray-ness of the place into view. Everything is the color of steel or cement. The floor is covered in dust and rat droppings. Birds flutter overhead, having found shelter through the busted glass high atop the walls.

Aside from the loading doors, the only way into the warehouse is through the factory floor. There’s a person-sized walk-in door along with a double-wide rolling door for bringing supplies and goods inside and out.

Pallets of boxed products take up the bulk of the factory floor. Shelving stacks line the perimeter. A conveyor belt runs from the front to the back, closer to the shelves than the pallets. Push the big black button, and it will start with a wrenching lurch. Smoke will lift up from the worn and brittle belt and it’s hard to say how much weight it will hold but it does still start.

That’s the Layout; Here’s the Action

Now that we’ve gone over the physical layout of the place, let’s get to the dramatic happenings within that space.

This is a Spotlight Scene. The killer is in the building. Find him.

No matter which entry the characters use, they won’t make it far into the building before they hear metal clatter against the concrete ground somewhere

ADMITTEDLY, THAT’S A FUDGE

Scripting it so that a non-player character escapes is admittedly a bit of a cheat for the sake of this scenario’s story but it should pay off in the end. If you want, you are free to allow the players to intercept and possibly confront the other person. His name is Paolo di Verni, and the characters should run into him in Scene Nine: “The Negotiation.”

STORY FOUR: THAT MAN'S GOT A REAL BACKSCRATCHER

IF ALLEN IS THERE

Mr. Debevec is equal parts angered, relieved, and frustrated. He wanted revenge--he needed it--and now he's not getting it. At least this night. It's probably best not to clue Allen in as to the contents of the note. The way he's acting tonight, it's hard to say what would happen. The best thing for the characters to do tonight is get Allen home safely. He's a variable they are better off without. But if he does tagalong with the group, know this: He will shoot at anyone he believes may have killed his daughter. And he may well shoot anyone who tries to stop him.

on the factory floor. Depending on the proximity, the characters may also hear shuffling and the thudding of something soft and heavy against a wall.

So you, the GM, know: two men are scuffling on the production floor. But the characters won't get the chance to see who one of them is. There will be a gunshot and then one of the figures will dash off into the shadows.

What the characters will find though is the body of a heavyset man in his mid-30s. He's clean-shaven, has a receding hairline already going gray, and a smashed nose gushing blood across the floor. The bullet landed dead center in his chest. You can call 911 but the guy's gone. He's dressed in jeans, a checkered button-down, and a jacket.

Rummaging through the guy's person nets the following: a leather bifold, a carabiner full of keys, and a squared-up piece of paper.

In addition to a wad of reward programs and credit cards, you can find his ID in his wallet. His name's Oscar Durante. He's 34 years of age and isn't from Bedlam. In fact, he's from a couple states away. But what's really interesting? That folded paper.

The writing says:

"If you've found this, he's killed me. I may have done the deed but it wasn't me that set it up. Want to get to the truth? Talk to Paolo di Verni."

Well, that's to the point.

Seems the only road leads to Paolo di Verni. If the name "Paolo di Verni" rings a bell, that's because he was the journalist for the Sentinel Gazette who did the article on the New Beginnings initiative over at First Unity. Wanna find him? You can check his workplace or his home (he's in the book). To go to his workplace, continue on to **SCENE SIX: "THE NEWSHOUND."** If you want to visit him at home, go to **SCENE SEVEN: "THE STORY."**

SCENE SIX: "THE NEWSHOUND"

According to his byline, Paolo di Verni is a staff writer for the Sentinel Gazette. If events went according to what's written in this scenario, it's at least 10:30p or 11p at night. The Gazette will be long closed for the night except for

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the security guard taking his smoke break outside the main doors. No way is the guard going to let any non-employee civilians through the door. If you have a Snoop in your crew who works for the Gazette, they can let everybody in on their credentials. Badges and the like might be able to push their way through as well. But, really, there's nothing exciting their. The staffers are gone and di Verni's desk is devoid of anything incriminating. Characters may notice he keeps a lot of a chewing gum in his desk drawer. He seems especially fond of peppermint-flavored.

This is a Dramatic Scene. The characters are either going to speak with the security guard or Paolo's boss, possibly both.

The guard, one Mr. Sal Johnson, has been working for the Gazette going on twelve years. He's always worked the night shift, too. He's a night owl by nature. He's also a talker. Loves people, and he rarely gets a chance to chat given he works in the building alone mostly.

Do you happen to know Paolo di Verni?

Paolo? Oh yeah. Shoot. Paolo's been working here longer than me. Older fella. Ought to be nearing retirement by now. But he keeps at it. Day in and day out. Used to be top dog around here, so says the grapevine, back in the 80s.

Really? What happened back in the 80s?

Remember that Knife's Edge Killer? Paolo broke that story. He was all Woodward and Bernstein there for a while. He documented the whole thing, from the first murder to the last. Some disgusting shit right there. Shame they never found that guy.

Seems like he might be back.

That so? I read something about that, I think. Couple girls got murdered, right? Damn shame. Real damn shame.

What can you tell us about Mr. di Verni?

Not much more than I already said, I guess. You know, he doesn't come into the office much anymore. Gets most of his assignment remotely, by email or something, I bet. Comes in maybe 2-3 times a week.

Do the other writers do that?

No. Most staffers are here 9 to 5, like regular folks. I guess Paolo must still have some pull to be here whenever he wants.

If the Characters Swing by During the Day

Paolo won't be there but his boss, Douglas Stuckey, will be. He's the editor-in-chief and is a very open guy. If the players have questions about Paolo, he'll answer them. Seems the staff writer hasn't quite been himself these past few months.

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What can you tell us about Mr. di Verni?

He's not been at the top of his game, I'll tell ya that. Paolo's a helluva writer. No two ways about it. But he lost his spark. Going on years now. He reporting got sloppy. Frankly, I worried he couldn't hack it anymore. Journalism is not what it used to be, let's not pretend otherwise. These 24-hour news cycles, they burn everybody out. Nobody has the patience for a paper anymore. And we need to keep those website hits up for the advertisers and that's just exhausting.

Anyway, Paolo was always more of a slow burn guy, y'know? He needed the story to marinate so he could construct the full picture. Check every angle. Really get to the meat. But those days are behind us, my friends. And Paolo? He's just not hacking it in the age of the newsbite.

Okay then.

The characters should now have a better picture of Paolo di Verni. If they're looking for more information, it's time to swing by his personal abode. To do so, continue on to **SCENE SEVEN: "THE STORY."**

SCENE SEVEN: "THE STORY"

Paolo di Verni lives in an apartment building inside Bedford, just across the south end of the river. It's a nice building with a buzzer entry. As any Bedlamite knows, if you want in an apartment building, just push all the buttons. Someone's bound to be expecting somebody. And, sure enough, that works here too.

According to the directory outside the building, di Verni is in apartment 32. Characters can take the stairs or the elevator to the third floor, their choice.

Arriving at the floor, Apartment 32 is all the way to the left, end of the hall. Paolo isn't home right now, at least if the not answering the door is to be believed, but folks in Bedlam have a way of getting into places they aren't supposed to. Assuming one of the group's characters possesses those skills and the lax moral fiber to take advantage of them, here's what they'll see within.

This is an Investigation Scene. No crime has happened so there's no need to bust the Investigation Rules from the corebook but the characters will be looking around for interesting objects. And, boy, are they gonna find them.

Forget the kitchen. Forget the dining room. Forget the living room. What's really of interest is in the bedroom. Inside the footlocker at the end of the bed is a box full of DVDs. Not official film releases but DVD-Rs. Each in a slim case with numbers and dates written on them. Each one is marked with a letter too. Some have a large B on them; while others have a G.

As for the dates, some go back all the way to the mid-1970s.

What's on the discs?

It's a bad idea to go through these while at di Verni's apartment so we can assume these will be viewed later. Doesn't matter. It's not like the content is going to change.

It's a bad idea to go through these while at di Verni's apartment so we can assume these will be viewed later. Doesn't matter. It's not like the content is going to change.

What's on the discs? Articles about children. Missing children. Murdered children. Some resolved, yes, but most of them are cold cases. The ages range from 4 to 19. Lots of pictures too. Of the victims. Of the families. Of the accused. Of the convicted. Of the police assigned to the cases. It's a 30+ year history of all the child abduction and murder in and around Bedlam. The B is for boys. The G is for girls. The numbers are the ages of the children in the files.

It's a fascinating project, for whatever reason Paolo compiled it.

This scene is over once the characters have collected and/or reviewed the discs. Paolo's got an obsession. But it doesn't make him a criminal.

That's when the characters get word: They've found another victim. Continue on to **SCENE EIGHT: "THE THIRD VICTIM."**

SCENE EIGHT: "THE THIRD VICTIM"

The boy's name is Antony Salvatore. He was 17. Some street racers found his body in a van near the Strip that runs along the Artifice River. The cops are present on the scene as are the kids. The coroner has already released the scene and the CSI folks are crawling all over the place. It's unlikely the characters will be able to get close, unless they can call in a favor or are of appropriate status but they can glean all the pertinent info from ambient conversations.

A run on the out-of-state plates says the van is registered to one Oscar Durante. Yep. The guy from the factory. Yeah, there's blood inside. Yeah, the boy is sliced to hell and somebody stuck some knives into his eyes. Looks like the killer did the kid just before going to the paper factory. Sonofabitch.

That's when two cars arrive on the scene. The first is a silver two-door. The guy coming out of it is in his mid-50s. He's got olive skin and large round eyes. His hands clutch a steno notebook and a cheap rollerball pen. His tongue keeps shuffling a toothpick between his teeth. Press credentials dangle from his jacket. Name on the glossy square says Paolo di Verni.

The second car is familiar to the players, certainly the driver is. It's Allen Debevec. Something about talking to the characters fired him up and when he heard another body had been found he rushed over to see it. He busts in demanding answers. He's loud; he's irrational. It'll get to the point where an officer or one of the player characters will have to calm him down or get him off the scene.

STORY FOUR: THAT MAN'S GOT A REAL BACKSCRATCHER

His actions cause enough of a crazed atmosphere that Paolo di Verni attempts to leave. He showed up to get some notes on the killing but Allen's agitation builds up to a mess of noise where he just doesn't feel comfortable. Things may get to the point where Allen threatens to shoot somebody if he doesn't get some answers.

The uniforms have no patience with that kind of talk and when Allen pulls his gun, everything will reach to a head.

This is a Spotlight Scene. The players have to talk Allen down. This won't be easy because Allen's at his limit.

If someone brings up Oscar Durante, Paolo becomes obviously nervous. How do the players know about Oscar?

This scene ends when Allen is calmed, taken out, or otherwise removed from the events at hand. Head on to Scene Nine: "The Negotiation" for what happens next.

SCENE NINE: "THE NEGOTIATION"

After the Allen situation is defused, Paolo attempts a not-so-graceful exit. But something is definitely off about the writer's behavior. When Paolo gets close to his car, his nervousness reaches a peak and he drops his notebook. Bending over to pick it up, a small knife falls out of his pocket. He scrambles to pick that up and get into his car. As Paolo opens the door, keen-eyed characters will see some blood spatter along the side of the driver's seat.

What the fuck is Paolo hiding?

Any attempt to engage Paolo heightens his anxiety. He will try his best to get into the car and tear out of there. If the characters engage him, he'll draw his own weapon—and they'll get a good look at just how crazy Paolo is.

If Paolo Makes it to His Car

He takes off.

This is a Spotlight Scene. The characters need chase down Paolo. Run this as a normal chase, using the standard Savage Worlds rules. Paolo isn't that skilled of a driver and doesn't have any special maneuvers. But he is a desperate guy under pressure so his moves will be hard to predict.

The chase is either going to end with Paolo dead-ended, run off the road, or dead. If the latter, the characters will find a mess of objects in the man's car. Along with the blood spatter along the side of the driver's seat, there's some across both of the front floorboards. The knife in Paolo's pocket has dark brown muck in the grooves along the dull side of the blade. In the trunk, the characters will find a blanket, some old books, two more DVD-Rs (with pictures and news articles about both Angela Debevec's and Rochelle Washington's murders). The most fucked-up thing though is the glove. An ordinary leather workman's



Paolo di Verni

ATTRIBUTES: Agility d4, Smarts d10, Spirit d6, Strength d6, Vigor d6

SKILLS: Driving d6, Fighting d4, Knowledge (Bedlam) d6, Persuasion d10, Shooting d6, Streetwise d4

Charisma 0, Pace 6, Parry 4, Toughness 5

HINDRANCES: Byline Side Effect

EDGES: Inside Scoop, Nose for Story

GEAR: Mid-Sized Car

glove has been fitted with eight-inch long blades, each one emancipated from a kitchen knife. The edges are sharp, and clean.

The crazy thing? You try to put the glove on Paolo's hand? It doesn't fit. The man's hands are too round and his fingers too short. But, should anyone check, the glove does fit Oscar Durante.

With Paolo dead, the characters aren't likely to get many answers as to what happened. The cops will note that Oscar deposited a large check into his bank account about six weeks ago. The guy who wrote it? Paolo di Verni.

If Paolo is alive though, or the characters prevented him from getting into his car, continue on.

If Paolo Draws his Gun

Then it's time to fight.

This is a Combat Scene. It's the characters, the cops, (and possibly Allen) against Paolo. Guy really doesn't stand a chance. If he's taken down, then the characters will discover the same as above. The better play, if the characters want resolution, is to disable him or get the gun out of his hand.

If he can be subdued, then Paolo breaks down sobbing. He pleads for forgiveness. For mercy. He says he didn't kill anyone. He knows it looks bad but he didn't.

What's the deal here, Paolo?

It was Oscar. He killed those girls.

What about the fucked-up knife-glove?

That was Oscar's. That was his idea.

Don't bullshit me.

Fine. Fine. It was mine. I made it. It's what they believed the Knife's Edge Killer used.

The Knife's Edge Killer?

Yeah.

STORY FOUR: THAT MAN'S GOT A REAL BACKSCRATCHER

Explain yourself. What the hell's happening here?

I never intended for there to be a third. I couldn't believe it when I heard it. I don't know what I started. I didn't mean to hurt anybody.

Right. That's why you paid a dude to kill a little girl.

I didn't mean for that Debevec girl to die. She was the wrong one. I swear. I told Oscar to kill Rochelle Washington. She was the headline, not Angela. I don't know how he screwed them up. I was desperate. I needed to do something.

Here's the Real Story

What Paolo eventually spills is the following:

Twenty-five years ago, Paolo di Verni was a struggling journalist. He was relegated to minor news stories only. But when the Knife's Edge Killer struck, Paolo wound up first on the scene. He finagled some exclusive interviews with the cops and even did an extensive interview with an acclaimed criminal psychologist. These stories made Paolo a bit of a star and king shit of the local newspaper world. But after the seventh victim, nothing. The Knife's Edge Killer never struck again. Paolo was able to ride his celebrity a bit but it faded more and more every year. Eventually new blood came in, the format transitioned from in-depth reporting and well thought out stories to 200 word blog updates and 140-character newsbites. Paolo was suddenly behind the times.

The past decade's been especially hard. He got kicked down to community stories, like that New Beginnings Program fluff piece. He needed something big to get his name back in the papers. But nothing came. So Paolo decided to take the news into his own hands. He paid a guy named Oscar Durante \$10,000 to kill a highly-sympathetic victim. He fashioned the glove to mimic the Knife's Edge Killer. Paolo thought an eighth victim, after all these years, would be enough. It wouldn't just be a murder. It would be a sensation. But Oscar killed the wrong girl. Paolo had given Oscar a copy of that New Beginnings article, but instead of Rochelle, the madman killed Angela. Paolo was furious and he pressured Oscar to do it again—but to do it right this time. Which Oscar did.

Paolo doesn't know who this third victim is. He has no idea who Antony Salvatore is. The killings unhinged Oscar and he struck out wildly. Paolo met Oscar at the paper factory to force him to stop. Paolo took the glove so he could destroy it. When Oscar threatened Paolo, the two men fought and the writer drew his gun and shot the man. Then Paolo heard other people in the building and he ran out.

It's then, after spilling his guts, that Paolo tries to strike a deal. He says there's a fourth victim. Oscar admitted it to him at the paper factory. If they let him go, he'll call them in thirty minutes with the location of the body. If anyone tries to stop him until then, they'll never find it.

STREETS OF BEDLAM

It's up to the characters: Do they make the deal or not?

If they do, continue on to Scene Ten: "The Fourth Victim." If they choose not to, the episode ends here. Paolo is caught and he'll be put through the process. The characters are free to walk away.

SCENE TEN: "THE FOURTH VICTIM"

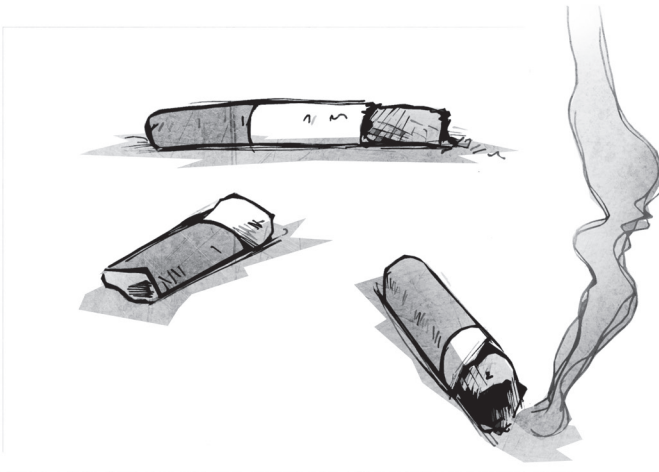
If the players make the deal, Paolo will honor his part of the bargain and call with the address of the fourth victim. The location is Paolo's apartment. When the characters get there, they door is closed but unlocked. They won't need to walk more than a few feet before they find it.

Paolo di Verni. Slumped in a chair. A bullet hole right under his chin and his brains all spread out across the living room. The note he left says simply "I'm sorry."

THE ENDINGS

With both Oscar Durante and Paolo di Verni out of the picture, it would seem all the loose ends are tied up. Allen and Gloria Debevec can begin to heal as can the Washingtons. The courts and the coroner will deal with the bulk of the fallout. Yeah, everything seems tied up with a nice little bow.

Until a fifth victim surfaces in the following weeks.



A LOT OF PEOPLE HAD
QUESTIONS FOR OLD ELI.





ELI mendoza IS A DEAD MAN

Stop me if you've heard this one before. Guy walks into a bar, drives up a jackload of debt, makes a mountain of false promises, lays out enough shit to make an elephant jealous, and then has a heart attack outside a restaurant in the middle of the damn day. Tons of witnesses and everything. Big show follows. Lots of people all "oh me!" and "oh my!" Ambulance rolls up, declares the guy dead on the scene.

Lots of deaths in this town but this one makes headlines. Oh, forgot to mention that this guy has contacts over at the paper. They make sure his name and his death is plastered all the town. They hold a funeral and everything. Lots of crying and screaming and—I promise this is true—it even fucking rains during last rites.

Yeah, yeah, real tearjerker. Asshole's really gonna be missed.

Funny thing though. Less than two years later, guy with the exact same face, exact same name pops back into town. But he's not making a big to-do or anything which is queer since he's apparently come back from the dead and everything. I know I'd be hooping and hollering if I clawed my way out of Ol' Scratch's joint.

So, you ever heard this one? Heh?

No? Doesn't ring a bell. Funny. Cuz that guy is you, Eli.

And when I find you, you're gonna be a fucking dead man, for real.

Oh, I'm not the only who feels that way, pal. You made a lot of enemies, you prick, and this town has a long fucking memory.

STORY FIVE: ELI MENDOZA IS A DEAD MAN

THE SET-UP

When this story begins, word hits the player characters that Eli Mendoza is back in town. Some of the characters may well have business with Eli. Eli had both a drinking and gambling problem. That made for a swell mix. And Eli had the bad sorta drinking problem. None of this lampshades and eternal sunshine bullshit. He hit liquor hard but liquor hit back with a shovel. He loved Kentucky bourbon. He could drink bottles of it. But it didn't take much more than a couple fingers to turn him mean. And when he got mean, he'd swing his ego around like a ten-foot dick, knocking over everybody's drinks in the process. He'd get grabby, touching up any fine girl who looked halfway legal. And he grew a good foot and a half too, getting in folks' faces with this "You wanna start something" bullshit.

Some of those folks did.

As for the gambling, he'd get himself real nice and dug in with one lame pony after another. Then he'd hit just big enough to cover the loss and start digging all over again. You know that saying "Robbing from Peter to pay Paul?" Eli shivved Peter, took his wallet, and then gave Paul the finger and a bum nickel.

Guy's an asshole is what I'm saying. Players have free rein to come up with some debt or grievance that would make Eli's magical return something of note—and give them a reason to turn over rocks trying to find him.

HOOKING THE PLAYERS

How the characters are acquainted with Eli is explored in the first scene, but if the players want to spend some time considering how they might be connected to a scumbag like Eli, that'd be great.

SCENE ONE: "RETURNING FAVORITE"

Eli Mendoza was not a beloved man. Folks in criminal circles have heard the name dropped more than once. He's a bit of a folk tale, really. When someone brings up bad debts, or losing cred on the street, more than one old-timer will pull out his Eli Mendoza story.

"Did I ever tell ya about the time Eli Mendoza lost five grand on a pony called Mr. Little's New Heart?"

"You ever hear the one about Eli Mendoza and the stripper from Argentina?"

"Eli Mendoza went into the ground owing me ten large. I ever tell you what the pecker spent it on?"

Yeah, lots of folks have an Eli Mendoza story. Including the cast.

This is a Dramatic Scene. Get all the player characters together and have them regale each other with their own Eli Mendoza story. Eli should owe each

STREETS OF BEDLAM

of them, either money or face or maybe a couple teeth. Up to them. Establish that Eli's been dead for two years now. A couple of them may have even been at his funeral. Just to make sure he was really dead.

After everybody's had a turn, drop the bomb that Eli Mendoza was seen no less than four hours ago at the Rolling Thunder bowling alley on Prospect in Lamrose. When they're reading to check on this lead, head to Scene Two: "Set Em Up."

SCENE TWO: "SET EM UP"

Rolling Thunder Bowling Alley is the only remaining business in a plaza that used to be something in the 80s. All the other shops boarded up some time ago but this little Lamrose treasure still has its lights on. The animated sign of a bowler gingerly rolling a ball down a neon alley is mostly intact and welcomes customers from the side of the highway.

The place has a full-liquor license and sells a variety of fresh-from-frozen delicacies such as pizza, off-brand chicken wings, and mozzarella sticks. One of those and a pitcher of beer will set you back a ten spot in addition to the lane fee.

Tonight is Black Light Bowling which is a big hit with the families and drugged-up teenagers who like to sit back and see the glowing pins fall down and get back up again. It's pretty chill there, attendance-wise, with only five of the fourteen lanes currently occupied. Three by families with young children; two by future dropouts and their hanger-on friend.

The man running the counter is the same guy who owns it, a schlubby fifty-three year old named Tyson Weber. Tyson's got a tight southern drawl, despite being born and raised in Bedlam, and an affinity for concert shirts. He's currently sporting a Death March tour shirt from 95 (when their one-and-only video "Faces Melting Slowly" saw a week of rotation on the music channels). The image of a skull bursting from a woman's spread legs is a real sight to see, and I'm sure the families appreciate having to explain that to Timmy and Tammy.

This is a Investigation Scene. What on earth was Eli Mendoza, a fucking dead man who should know better than to come back to Bedlam, doing at this alley earlier today?

If They Talk to Tyson

Oh, Tyson remembers Eli. Guy used to frequent Rolling Thunder quite a bit before he had that heart attack. Tyson's no fan of Mr. Mendoza. Eli would come in here, stinking of weed and bourbon, and get handsy with the teenage girls. Some of them were responsive, sadly enough, but that doesn't make no difference because creepy is creepy and Eli was fucking creepy. Tyson had to toss Eli on his tuchus a good five or six times before he finally just banned him.

STORY FIVE: ELI MENDOZA IS A DEAD MAN

No, Tyson didn't shed any tears upon the news of Eli's untimely death.

Tyson wasn't working the counter this afternoon. His nephew, Davis Weber, was watching the place while Tyson was in court fighting a speeding ticket.

"75 in a school zone, that fucking cop claims. Please! My car? It couldn't do 75 downhill on ice!"

When he came back, around 5p, he and Eli locked eyes and the man bolted. It took Tyson a good minute or two to even process who he was looking at.

"Guy's been dead for what? Half a year? And now he's back? I wasn't expecting it. It's like I knew the face but didn't connect that it was Eli until it was too late to chase after him. Completely took me by surprise."

Tyson's the one who spread the word. He called his friend Alonzo because Alonzo was owed upwards of twelve large by Mendoza.

"To me, Eli was a hassle and a potential statutory case but I'm pretty low on the list of folks that asshole owes restitution to."

Alonzo's the only one Tyson told. It must have spread from there.

If They Ask the Patrons

While I don't know your group's characters, I can say most parents wouldn't be too keen on discussing much with Monsters, Pushers, Hitters, Drifters, etc. in front of their young ones—certainly not those trying to enjoy pizza and pins. They can threaten or coerce the families but that'll only stir up the kinda trouble they probably don't want to cause right now. Best at this point to not announce you're after Eli Mendoza lest the loud noise scares the rat away.

But the teenagers however are a whole different matter. There are seven teens total, spread across two lanes. Four of them are noticeably intoxicated, on fortified wine and malt liquor and whatever other cheap drink they can convince the guy at the Double Cherry Liquor Stop to sell them without demanding ID. Two of them are tongue-deep in each other's faces and have been the whole time. The last one is actually rolling, barely paying any attention to his friends beyond their occasional plea to "roll a strike" or "yo, pick up that spare."

The bowler's name is Jeff Stakes. He's a 16-year old sophomore at the local high school. He's actually a pretty smart kid—he's here with his brother Chris—who is one of the two facesuckers in the corner. Jeff is a little toasty on pot but nothing too bad. He's lucid and coherent which is much better shape than his friends.

Jeff doesn't recall Eli, not by name or description, but he does say he remembers a really big dude—ugly, scarred-up—who almost made the boy shit his pants just by coming through the door. Yes, he and his friends have been there for hours. Jeff's ready to go home but his brother and his lover have nowhere else to feel each other up and, well, everybody else is too fucked up to drive.

If They Look Around the Joint

Tyson's not about to have undesirables sniffing around his shop but he'll respect authority. He won't respect bullying or threats of violence though he also doesn't want to get his ass kicked.

Eli was sitting at the table by the shoe return. The area around it is clean enough and a quick scan reveals a receipt on the ground. Someone spent \$17 at the Gas N Go on rock salt, a six-pack of diet soda, a handful of beefsticks, and a disposable lighter.

Other than that, not much sticks out about the place.

The two leads are Tyson's nephew Davis who was working the counter the time of Eli's presence and Alonzo who was the first person Tyson told. To follow up on those, head to the **SCENE THREE: "RICH MAN"** for Davis Weber or **SCENE FOUR: "POOR MAN"** for Alonzo Kirkland.

SCENE THREE: "RICH MAN"

The cast can easily get Davis Weber's address from Tyson (or a quick online search). He lives in an apartment in Bedford, just over the river. The complex is nice, pretty damn upscale, and even has a doorman. Ooh-la-la.

This is the kind of place where the front desk clears all visitors. All it takes is a drop of Tyson's or Eli's name to get Davis to okay them.

14H is the end of the hall. And it's a beaut. 1700 square feet of polished gold and plush velvet. Place looks like a showroom.

Davis answers the door in a bathrobe and slippers. He's fresh from the shower and only has a little while before he has to meet someone. No, not Eli. He has a date who will be swinging by to pick him up in about ten minutes. But he'll talk, as long as he can get ready while doing so.

Davis Weber is sitting pretty. How he's related to Tyson is hard to see. Until you learn that 33-year old Davis is shacking up with a 54-year old heiress. She lives with her husband in a gated community near St. Leonard's. The woman, who Davis is reluctant to name, pays for this place out of her mad money.

"Her husband probably knows but I doubt he gives a shit. He's been boning a string of wannabe actresses, one after the other, for the past decade."

If Asked About Eli Mendoza

Davis knows Eli how everybody knows Eli. The man gets a lot of his gossip from his brother whose bowling alley is a hub for nitty-gritty. Davis is adamant that his brother is a stand-up guy but he knows some shady stuff goes down under Rolling Thunder's roof.

"Tyson wouldn't abide, like, kiddy-fucking or anything heinous like that but drug deals? Gun trade? That stuff happens. I don't know how much of what Tyson knows about it but, yeah, it happens."

STORY FIVE: ELI MENDOZA IS A DEAD MAN

Anyway, what Davis saw earlier with Eli stood out because Eli was fucking dead. But seeing Eli is like spotting the mouse that's been chewing at your cereal boxes. Davis tended to business, trying to not draw any attention or call out that he knows who Eli is.

Eli was there about ten or so minutes before his had a visitor.

"Big dude. Big as a fucking mountain. Ugly too, lots of scars. Came in, saw Eli immediately. He crossed the place in three steps and pulled up a seat. He and Eli had a tense-as-shit conversation—Eli was fucking shaking by the end of it—and then the guy left. Eli made a call on his phone. By the time he was done, Tyson showed up, and Eli dashed out."

If Asked About the Visitor

Davis doesn't know the guy. He tries not to associate with seedy types.

"The missus doesn't like it."

If Asked About Alonzo

Davis met Alonzo a couple times while watching his brother's bowling alley. He says Alonzo seems like a decent guy. "Shame about his whole family falling apart like it did."

If Asked About the Rolling Thunder

It's a hole but it's his brother's dream, and Tyson finds a way to keep it afloat.

"I help out when he needs it, which isn't often. He doesn't look it but Tyson's a pretty savvy guy who makes his business work."

Before they go, Davis will bring up maybe talking to Eli's old roommate Dougie. The two didn't get along but maybe Dougie could shine some light on things.

If the characters decide to talk with Alonzo, head on to **SCENE FOUR "POOR MAN."** If they follow up with Dougie, go **SCENE FIVE: "THE STIFF."**

SCENE FOUR: "POOR MAN"

Unlike Davis above, Alonzo Kirkland is scraping to get by. He's sleeping on his brother's couch currently, though a lot about him suggests he hasn't been getting much shuteye. His brother holes up in a mid-level apartment in

THE LADY + THE TRAMP

If the players really want to know who Davis is banging for the rent check, it won't take much to break him. He puts up a good front but he's all talk. The dame in question is Charice di Moleo, the wife of renowned stage producer Hector di Moleo. Hector's just opened a reinterpretation of Caligula set in a WWII POW camp. The show's a hit but it's kept the man away from his wife most nights. Which means Davis has been eating a lot of late dinners.

STREETS OF BEDLAM

a decent part of Lamrose. There's no doorman but you do need to get buzzed up and the hallways don't stink of bodily waste so it's one-up on a lot of places in Bedlam.

Alonzo's working the night shift at the megamart, stocking shelves and cleaning the bathrooms. He smokes constantly, and will chain a line of menthols through the entire conversation, occasionally pausing to chug diet cola and cough into his hand.

He's not a bad guy, and he won't treat the characters like shit unless they push him. What he is, though, is tired. Exhaustion seeps from his every pore. His actions are slow, his speech is slow, but hearing Eli's name lights a fire in his eyes. Here's his story:

"Eli took everything I fucking had and lost it all on a sure thing. That was it. After that, my wife couldn't look me in the eyes. I couldn't face my kids. We were no richies. That twelve large was our entire savings. I thought I could triple it. Quadruple it. I thought I could provide for my family. Give my wife the ability to stay home and raise the kids like she wanted. But that motherfucker Eli Mendoza kicked the stool out from under everything. Sheila left. Took the girls. I fucking died. Then that motherfucker had to die before I had a chance to kill him. Now I find out he's back? I may just get my chance."

If Asked About the Phone Call

Alonzo will chuckle, knock the ash off his menthol's cherry, and bring another one out to light.

"Tyson's my boy. We got each other's back. And Tyson was there to hold back my hair when this shit with Eli went down. I owe him. When we all thought Eli went into the ground, I fucking celebrated. Holy shit. Happiest, most bittersweet day of my life. The world was light one asshole but I'd never get what I want from Eli."

What does he want?

"I want Eli dead. No two ways about it. That fucker owes me a life. Simple as that."

If Asked About Davis Weber

Alonzo knows of Davis through Tyson, and has run into him at Rolling Thunder now and again, but they don't hang.

If Asked About Eli's Visitor

If the cast describes the guy who visited Eli well enough, Alonzo will offer that it was probably Vincent Mann.

"Crazy fucker who goes on about his duty and protecting innocents. I don't go anywhere near him. When I hear big, ugly, and crime—I think Vincent."

STORY FIVE: ELI MENDOZA IS A DEAD MAN

The events in this scene funnel toward Vincent, the signature Monster of Bedlam. Looks like we're paying him a visit. Head over to **SCENE SIX: "LIVING SPACE"** for that. If the characters haven't spoken with Davis Weber yet and want to, flip back to **SCENE THREE: "RICH MAN."** If they have spoken with Davis and want to follow up on that Dougie guy, continue to **SCENE FIVE: "THE STIFF."**

SCENE FIVE: "THE STIFF"

Dougie lived with Eli Mendoza for a year and a half, right up until Eli had that heart attack. He's still in the same, an apartment in the worst part of Lamrose. Dougie drives truck for post office and is often gone but he's home now on a three-day stretch. He'd have a lot more money if he didn't pump so much of it into his veins.

The place is a total flophouse. And it's filthy from top to bottom. When Dougie opens the door, you can smell the gallon of milk he dumped onto the carpet last week and the pizza that turned bad sometime around the turn of the century.

Dougie's just about as dirty as his living space. But, y'know, he's a pretty nice guy and will gladly volunteer information to the players once he realizes they're there to speak about Eli.

Holy shit does Dougie hate Eli.

What can you say about Eli Mendoza?

That fucking guy left me owing two months of rent and a three-digit pay-for-porn bill. You know how fucked up it is to have to explain to the cable company that you never ordered Open-Assed School Girls Volume 3 or Young and Busty, Dumb and Lusty Uncut? That fucking guy.

What do you know about Eli's death?

Oh, yeah, his "death." Whatever. Awfully fucking convenient, isn't it? Look. The day he supposedly died, Eli had bought a train ticket. For a train leaving three days later. WITH MONEY HE FUCKING OWED ME MIND YOU. And I heard him talking on the phone to someone named Rosita. I dunno. Some whore of his, I guess.

Do you know Vincent Mann?

What? Vincent? He doesn't want to talk with me or anything, does he?

How about Alonzo Kirkland?

Uh, yeah. Maybe?

How about Davis Weber?

Davis? He's my homeboy, yeah. Me and Davis is tight.

STREETS OF BEDLAM

Have you heard Eli might be back in town?

You fucking kidding me? Seriously. So he's not dead? Holy shit. I fucking knew it.

Any idea why he'd come back?

Oh. Oh yeah, I got an idea.

This is when Dougie goes back to his bedroom. He rummages around for a bit before coming back with a packing box. He cracks it open and produces a box. Inside, the characters see a seemingly random assortment of knick knacks, trinkets, and other worthless baubles.

What's so special about this box?

Dougie reaches in and pulls out a baggie with a pistol inside.

"This right here. This is Eli's gun."

What's so special about this gun?

Eli used it to kill a cop. Eli plugged a plains-clothe the night before he died. Oh yeah. Officer Benjamin H. Trelawney. You remember that? They never found a suspect they could hold. That's because Eli killed him. I know because he confessed it to me. But he doesn't know I have this gun.

While interesting, nothing directly branches off Dougie's revelation. If the characters haven't spoken with Alonzo Kirkland yet, head to **SCENE FOUR: "POOR MAN."** To speak with Vincent, continue to **SCENE SIX: "LIVING SPACE."**

You really think he came back for this?

I dunno. Maybe.

Sounds more like a reason to stay away.

I'm just saying. If I wanted to clean my slate, I'd make sure something like this isn't out there in the open, y'know?

SCENE SIX: "LIVING SPACE"

Vincent's not a hard man to find. He doesn't make it a habit to hide from folks. If the characters don't already know where he lives, Alonzo can tip them off but he'll do so in a conspiratorial fashion, whispering the address like the demons might overhear it.

Vincent is currently living in an apartment on Lamrose's upperwest corner. It's a bad part of town, outside the church at the corner, where Vincent says his dailies. Below the apartment, a liquor store with a busted window welcomes lottery hopefuls and lifetime alcoholics. The side door has a lock that doesn't work. Two flights up, you'll find a landing with a large oak door and the number 221B etched into it.

STORY FIVE: ELI MENDOZA IS A DEAD MAN

No matter what time of day, Vincent's no more than two knocks away from answering the door. He's a light sleeper, and can cross the apartment's small living room in a handful of steps.

He won't ask who's there, won't peep through the eyehole. Vincent opens his door with the air of a man who can take a firetruck on in hand-to-hand combat and stand a fair chance of winning. He's got his ribbed cotton shirt and overcoat on, that big baubly cross swinging between his massive pecs.

This is a Dramatic Scene. It's not everyday folks get to meet Bedlam royalty.

It'll take a strong showing in the sweet talk department to get into his apartment. He'll prefer to handle discussions with his ass in his apartment and everybody else in the hallway. Like dealing with a caged animal, it's best to keep your hands in the open and respect the fact he's in charge here. You come to his sanctum, remember.

Best chance, and forgive the bluntness, is to have a woman talk to him. Vincent's got a real softspot for women—protecting them, not sexual—and will listen to a kind-speaking woman better than a tough-talking guy. In fact, if some castmember shows up at his door swinging his dick around, he'll find himself on the business end of Vincent's sociopathic bent.

If They Ask About Eli

Vincent says, yeah, the guy he met at the bowling alley was Eli. He says he doesn't know anything about Eli supposedly being dead. Instead, he says Eli was hoping to extort some cash from one of Vincent's friends. That's what the meet-up at Rolling Thunder was about. Vincent caught wind of the mess and stepped in to help his friend.

His friend is a woman named Marguerite Dunn.

Vincent won't give up details on Marguerite but the name will ring a bell to anyone with police or street contacts. Marguerite Dunn used to be one of Queenie's prized girls before she had some kind of accident that took her leg.

If They Ask About Davis or Tyson Weber

Vincent knows the Webers. Tyson is a decent guy who runs a clean shop. Vincent doesn't roll ("Those little balls are just too small.") but he respects the sport. He laughs at the name Davis Weber. He calls the man a "pretty little cum pump" that traded his dignity for golden bath fixtures.

If They Ask About Alonzo

Vincent doesn't know Alonzo.

"I knew an Alonzo once. But he's not around to know anymore."

And that's Vincent. Seems the only path off this road leads to Marguerite Dunn. Head to the next **SCENE SEVEN: "SALT AROUND THE RIM"** to see how that might play out.

SCENE SEVEN: "SALT AROUND THE RIM"

If any of the characters are Valkyries, they'll know the name Marguerite Dunn. She's kinda famous (or infamous) for her strained relationship with the top of the org chart in Bricktown. Putting the word out won't get you an address but it will get you the name of a bar: The El Dorado on the corner of Wilson and Bedard.

Very much unlike the famed city of gold, there's no treasure to be found at The El Dorado. You will find watered-down drinks aplenty and bagged chips instead of beer nuts. The music is hair metal and way too loud and everybody from the staff to the patrons left their better days far behind them.

Marguerite is working the bar, mixing together whiskey sours for the sauced gentlemen at the end of the bar. She'll be right ya, darling, after she finishes the order.

This is a Dramatic Scene. Hey, it's a dramatic story. Don't get antsy though, there's some big action coming up.

She's business first but will pique if she hears the name Vincent or Eli. Eli, especially, will get a reaction, and not a favorable one. It's in the characters' best interest to make it clear they're not on that dirtbag's side. Any gentle prodding will get her singing about how Eli fucked her over. And she's not one to skip details. Given the opportunity, she'll lay out her entire story.

Marguerite's Story

Marguerite Dunn is a former Valkyrie who gave up the trade after a car accident took her left leg. Queenie suggested Marguerite incorporate into her catch. "Fuck the freak" or some shit like that but the woman took it as a sign to clean up her life. She went to her friend Vincent for a place to stay and the man put her in contact with Johnny Nightingale, in whose illustrious business the characters are currently standing. That was seven months ago.

Two months ago, Marguerite gets a call from a former john of hers. A guy who went by Manny. Every girl in Bricktown knows Manny—he's a real peach of a guy—and they all know his real name is Eli Mendoza but they figure Manny is an affectation. A shorthand for Mendoza or something. Doesn't matter to them. Most times they don't get any names at all.

Unlike Vincent, Marguerite knows everybody thought Eli was dead. She says she doesn't know why, but she knows Eli packed up a couple years ago and hightailed it out of town. She never bought that being dead story, she claims. (To pursue that line of question, see the sidebar "Funereal Disease.")

At first, she says that was the last she saw of him until two months ago. Some prodding though and she opens that Eli got in touch with another girl, Rosita Gutierrez, about a year and a half ago. They had a date and Eli talked some game about having a big score set up. He did the typical blue sky bullshit

STORY FIVE: ELI MENDOZA IS A DEAD MAN

of the house, a pool, and Rosita and him settling down maybe. Promises spill out of Johns like the seed from their loins. The girls nod and smile and ooh and aah all impressed-like but they all know their days and nights belong to the trade.

Thing is, a couple months later, Rosita was murdered. Cops did their perfunctory best, which is to say they filed the minimal amount of paperwork. But Queenie went on a full-on vendetta. She sent all the girls out to get details.

They came back empty. Thing is, and Marguerite doesn't know why, she didn't mention the date with Manny. Maybe it had slipped her mind or something.

Anyway, two months ago, Eli calls Marguerite and says he has proof that she withheld on Queenie during her run as a Valkyrie. And holding out on Queenie is just not done. That's a hanging offense. Marguerite says Eli's full of shit and why's he calling her out of the blue like this and that's when Eli drops some story about needing \$5000 or he'll rat her out to Queenie. He even says that some line about Rosita telling him the truth. Marguerite has no idea what that asshole is talking about. She thinks maybe he's drunk or fucked up on something. She calls him a limp-dicked ass-licker and hangs up.

Next week, Eli calls again. He says he'll be in town in six weeks and he wants his fucking money or he drops the dime to Queenie. Marguerite lays into him something fierce, calls him all kinds of names, says he better not spread those fucking lies or she'll cut off his prick and shove it down his throat. Eli calls her a weak-legged cum dumpster and says now she owes him five grand and a free fuck. That's when Marguerite called Vincent. She lays it out for the man and he promises he'll protect her. Vincent is sweet like that.

FUNERAL DISEASE

If asked about why she doubted Eli was really dead, despite all the very public evidence, she says her uncle Roderick Dunn pulled that a couple times on some Argentinian drug lords he repeatedly fucked over. "Lucky guy who can fleece a drug lord twice." She says the first time, Roderick's boat was supposedly lost in a storm. It washed up a few days later, just outside the Gulf of Mexico, with a body and everything. Body was dressed in a white and pink suit, Roderick's signature colors, and even had his ID. Second time, Uncle Rod was supposedly shot outside a hospital in Puerto Rico. Seven bullets ripped into him and he fell to the ground in a pool of blood. Then his body disappeared from the morgue. She doesn't know how he did it either time but she says she's been suspicious of bad men claiming to be dead ever since.

STREETS OF BEGLAM

Six weeks later, Marguerite gets the message that Eli's in town. She arranges the meeting place and slides that info to Vincent. The big man said he'd take care of the rest.

If pressured, the characters can learn two important though hidden truths from Marguerite.

First, she did skim from Queenie. The standing contract was 40% of the party price. Almost all the girls worked under that. But Marguerite didn't report all her parties—and she worked off the clock which Queenie strictly forbade. She also sniped clients from some of the junior girls but that's more social crass than law-breaking.

Second, she could easily have dealt with Eli—Marguerite's a former Valkyrie after all—but she likes toying with Vincent. The lug has a real soft spot for damsels in distress and she exploits that. She knows Vincent would get real angry if he learned that—but she also knows Vincent wouldn't take the cast's word over hers.

The characters are free to test that theory if they so choose. Just as the characters are wrapping up, Marguerite gets a phone. It's Eli. He's pissed about her sending Vincent and warns her not to do it again. He said he's coming over to see her. Fancy that.

Which he does in **SCENE EIGHT: "OH THERE HE IS."**

SCENE EIGHT: "OH THERE HE IS"

You know what we haven't had yet? Action. We've had lots of talking, banging on doors, and flapping gums with notorious notables but nothing that's really got the blood pumping.

Let's change that. Eli is on his way to Marguerite's place. Sure, the characters can hightail but why would they?

Eli doesn't even bother knocking on the door. He twists the knob and barges right in (provided the characters haven't set up a trap for him). He has a gun in his hand and he's ready to put down some hurt on Marguerite.

Which is precisely where the presence of the characters throws a huge monkey wrench into Eli's plan.

The moment our titular character sees the players, he books. Putting fear into a one-legged ex-hooker? Eli's down for that. Actually facing folks who can put him in his place? Notsomuch.

This is a Spotlight Scene. Catch that bastard.

Eli will take the fire stairs to the outside and rush towards his car. If he can make it, he'll get it and peal down the street. The particulars are entirely based on how the player characters approach this. They could go in bullets flying to kill Eli or at least mess him up real good.

STORY FIVE: ELI MENDOZA IS A DEAD MAN



Eli Mendoza

ATTRIBUTES: Agility d8, Smarts d6, Spirit d4, Strength d6, Vigor d6

SKILLS: Driving d6, Fighting d4, Gambling d4, Intimidation d8, Persuasion d6, Shooting d8, Streetwise d6

Charisma 0, Pace 6, Parry 4, Toughness 5

HINDRANCES: Mean, Yellow

EDGES: Steady Hands, Strong Willed

GEAR: Desert Eagle (.50), Mid-Sized Car

If the Characters Kill Eli

Well, then Eli's dead. Marguerite and numerous others are now safe and the world's just that much brighter. Skip on to **SCENE TEN: "THE OTHER MAN."**

If the Characters Catch up to Eli

It's a matter of getting Eli cornered or wounded. Otherwise, he's gonna keep going. Backed into a corner though, Eli will draw his weapon and fire.

Once the characters have Eli cornered, his fate is in their hands. Continue to **SCENE NINE: "KNOCK EM DOWN."**

SCENE NINE: "KNOCK EM DOWN"

Eli has been cornered or otherwise contained. What happens now depends on whether Eli can still shoot or not.

If Eli is Cornered Yet Able to Fight

If he hasn't drawn his weapon already, he will now.

This is a Combat Scene.

If Eli is Unable to Fight

He'll turn on the charm. Eli will promise the world if they just let him go but know that Eli never pays his debts. Really, and this is a guess, the characters want answers, not more bullshit.

This is a Dramatic Scene.

The biggest questions depend on the player characters. What's their beef with Eli? Why are they after him? Eli's a slimeball and any money owed has been spent on other things. Any accusation about lewd or lascivious behavior is probably true. Here are some samples:

Heard you killed a cop, Eli.

Hey man, I didn't kill no pig. You crazy.

We saw the gun.

No you didn't because I didn't kill nobody.

STREETS OF BEDLAM

What about Rosita?

Rosita? Man, I don't know nothing about that. She died, okay. Hookers get dead sometimes. Bad tricks. Not me though. Not me.

I hear you're into girls? Young ones?

Not real young ones. Old ones who, y'know, look young.

You're supposed to be dead, Eli.

Yeah? I heard that. But it wasn't me, okay? It wasn't me. That was my brother who died. I swear. He was visiting me and, and, and he has a bad ticker. I took advantage of it. Got the fuck out of town.

Why are you in town, Eli?

I need money. I'm broke. That bitch Marguerite, she owes me. She fucking knows it too. Bitch owes me big. I'm desperate. I came to collect what's mine.

The characters won't get much more out of him before a car pulls up (if they are outside) or a guy kicks in the door (if they're inside). Continue to **SCENE TEN: "THE OTHER MAN."**

SCENE TEN: "THE OTHER MAN"

Alonzo Kirkland busts in, ready to end Eli's life if someone hasn't done it already. Marguerite called him and clued him into Eli's return. Alonzo has a gun and wants vengeance.

If Eli is Already Dead

Alonzo will curse whoever got to the fucker first but then thank the person after.

If Eli is Not Dead

Alonzo won't hesitate two ticks before putting a bullet in his brain. The characters can try to stop him, of course, but Alonzo is determined.

If the Characters Can't Stop Alonzo

Then the man will tear off half of Eli's face with his sawed-off shotgun.



Alonzo Kirkland

ATTRIBUTES: Agility d6, Smarts d6, Spirit d6, Strength d6, Vigor d8

SKILLS: Driving d4, Fighting d6, Intimidation d8, Persuasion d6, Shooting d8, Streetwise d6

Charisma 0, Pace 6, Parry 4, Toughness 5

HINDRANCES: Mean, Yellow

EDGES: Strong Willed

GEAR: Sawed-Off DB (12g)

STORY FIVE: ELI MENDOZA IS A DEAD MAN

If They Can Stop Alonzo

Alonzo will start screaming at them, at Eli, at everybody about how Eli fucked up his life. About how Eli ruined his family and broke up his marriage and now he never sees his kids anymore.

Alonzo is an angry broken man who will beg for his gun back so he can get some small grain of satisfaction from that pathetic piece of shit Eli's existence.

It's up to the player whether they give him that chance.

THE ENDINGS

Well, this ends one of two ways: Eli's dead or Eli's alive. It's a sucker's play to let a guy like Eli free—not saying the characters wouldn't do that, of course; they're unpredictable that way—but Eli will have paid or will soon pay for his many sins against the people of Bedlam. Shame the guy wasn't a bit brighter. He may have actually gotten his money from Marguerite and been on his way.

So life returns to normal for the people of Bedlam. Until the mob boss that Eli owed \$\$60k to pulling into town wanting to know where Eli is and what happened to all that money took from them.



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